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Why Coldplay will make your Glasto the best ever

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Everything you need to know about Glastonbury

INCLUDING EXCLUSIVE FULL FESTIVAL LINE-UP

new music
starts here

playlist

Playlist is HMV's very own exclusive guide to the hottest new music around. Kicking off with the soon to be massive Vines, this month's playlist CD also features an exclusive preview from The Flaming Lips' upcoming masterpiece, garage blues from The Von Bondies and some nu-psychedelia, courtesy of The Coral. No serious music fan should be without playlist!

Get HMV playlist FREE when you buy any of the albums shown here, or selected Recommended titles. See instore for details - playlist can also be purchased separately for only £2.99.

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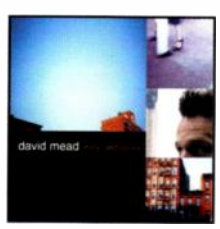

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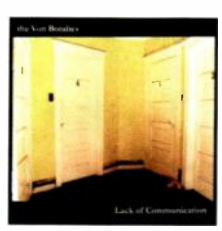

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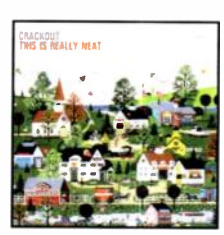

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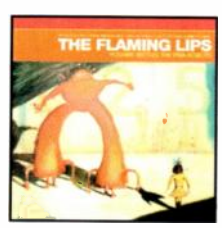

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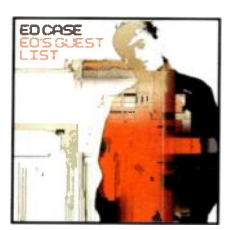

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THE CORAL

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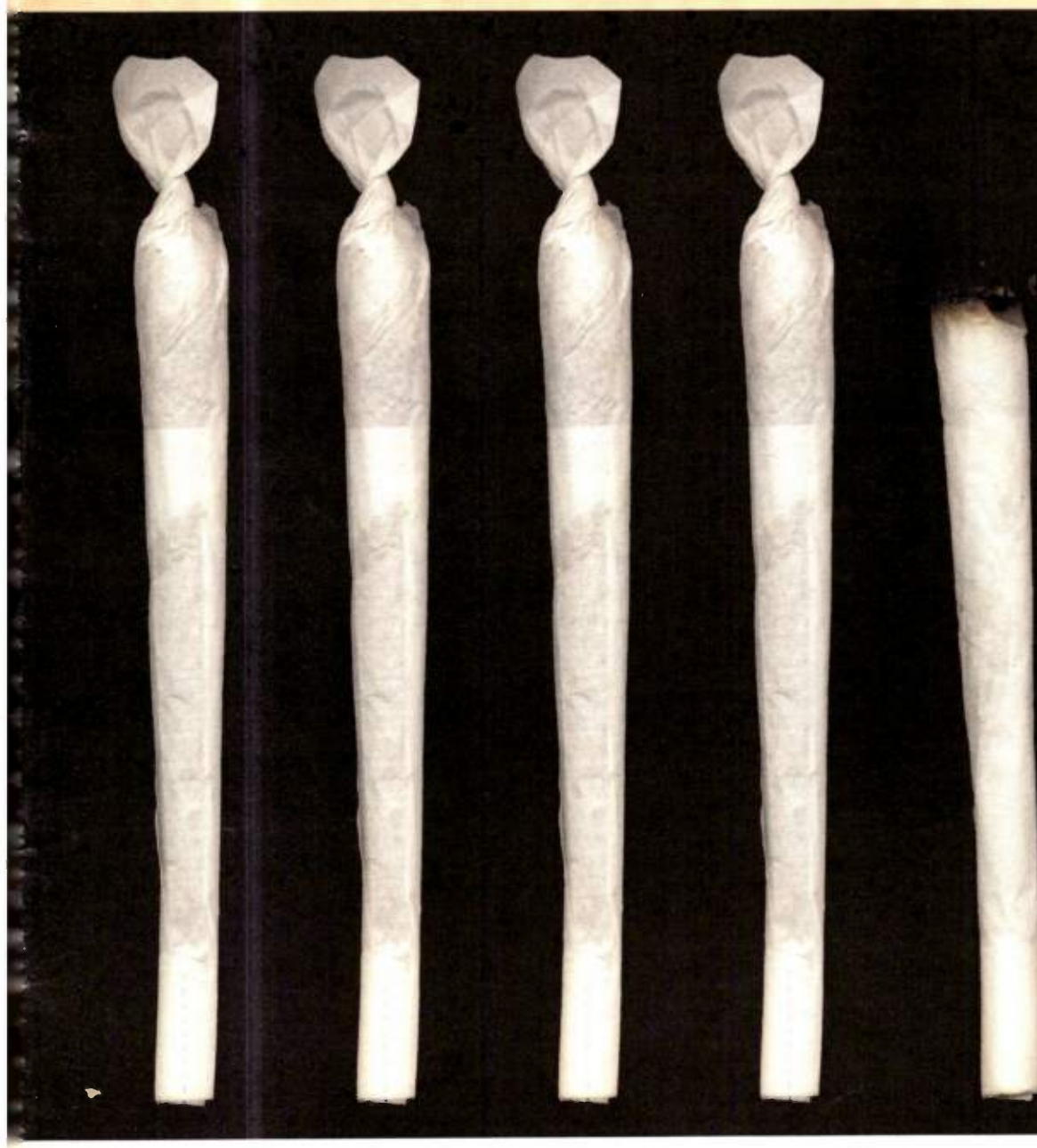


FIVE SPLIFFS AND YOU'RE OUT!

BUT ANY AMOUNT OF CANNABIS OR ECSTASY AT FESTIVALS WILL GET YOU ARRESTED, SAY POLICE

Five spliffs – that's all it will take this summer to land you behind bars with a criminal record.

According to a spokesperson for Essex police, anyone caught at the V2002 festival in Chelmsford (August 17-18) with enough marijuana for five joints – that's the equivalent of 3.5g of cannabis resin – will be treated as a dealer and could face imprisonment.

The Essex police hardline stance is part of a drugs crack-down being orchestrated by police forces this summer. Fourteen festival-goers have already been arrested when sniffer dogs were deployed by police at Homelands in Hampshire earlier this month (June 1).

The move comes despite the scheme currently being pioneered in Brixton, London, where police have moved away from arresting people with cannabis for personal use.

A spokesman for Essex police told *NME*: "Anyone at the festival carrying more than enough for five spliffs will be arrested on suspicion of possession with intent to supply. But if anybody has *any* cannabis on them, if they have *any* quantity, they will be arrested on suspicion of possession."

Simple possession can lead to a caution, which does not mean a criminal record.

The spokesman continued that Essex police's strategy to target carriers of illicit substances would be a "small covert drugs operation to reduce drugs on the streets". He added that, although they would not be deploying passive drugs dogs like Hampshire police, they would be seeking out all controlled substances running the gamut from cannabis to cocaine. Undercover officers would be stopping and searching any festival goers who they suspected of carrying drugs.

He continued: "E is a Class A drug and anybody found in possession will be arrested for possession."

However, he said the amount needed for possession with intent to supply for Class As was "open to interpretation by the arresting officer".

He concluded: "We're very mindful that there will be young people and parents at this festival and it's very distressing for a family to witness a drug deal going on before their eyes."

Sgt Richard Stowe, who co-ordinated the Homelands bust, codenamed Operation Cheesefoot, told *NME* it had been a great success at keeping dealers out of Homelands.

He said: "Almost all of the drugs arrests were as a direct result of the work of the ten drugs dogs which were used to check concert-goers entering the festival and the covert police activity within the main area."

"Anyone carrying more than enough for five spliffs will be arrested on suspicion of possession with intent to supply" Essex police

He added that the surprisingly low number of arrests using the drugs dogs had borne out the theory that smaller amounts of controlled substances were being brought into the festival compared with last year.

However, not all forces are as open with their drugs policies at this year's festivals. Merseyside Constabulary, for example, will be policing Creamfields dance festival at Old Speke Airfield on August 24. Rather than release details of their policing policy to discourage widespread drug dealing, they prefer not to divulge their drugs strategy for the event.

A spokesperson told *NME*: "We can't answer any of those questions *(the specifics of how many officers they would deploy, sniffer dogs used, who would be targeted, the limits of amounts of drugs carried to class someone as a dealer)* because they're operational details and we don't disclose them."

Paul Gainey for Avon and Somerset Constabulary, who will be policing Glastonbury on June 28-30, told *NME* he wasn't sure that his force wanted to publicise exactly what their policy was either.

But he conceded: "We will be targeting dealers of Class A drugs. But I can't go into any more detail. We will have plain clothes officers but I couldn't tell you how many."

He also declined to disclose the quantities of drugs that people would be arrested for, and the line between possession for personal use and dealing.

Thames Valley police are still formulating their drugs strategy for the Reading leg of the Reading/Leeds festival on August 23-25, and said it would not be announcing any details until it was finalised.

And West Yorkshire police, who are looking after the still-in-doubt Leeds leg of the festival, also refused to announce details of how they would be tackling drugs. A spokesperson would only say: "Anyone found with drugs on them will be arrested and dealt with appropriately but we won't go into any more detail than that."

Tayside police, who'll be marshalling T In The Park on July 13-14, would only say: "We will be taking action against anyone caught dealing in or taking drugs at T In The Park."

The drugs charity Release described the tough stance of Essex police and the inconsistency in the drugs policies of other forces as "irrational".

Kevin Flemen of Release told *NME*: "One of the major problems at the moment is that there are totally inconsistent policies in place. What happens in one part of the country is not replicated elsewhere, which creates a massive amount of confusion."

PHOTOGRAPHY: IPN

Glastonbury: the full line-up

WHO TO SEE, WHERE TO PITCH YOUR TENT AND WHEN TO PLAN A TRIP TO THE TOILETS THIS WEEKEND

FRIDAY JUNE 28

PYRAMID STAGE

11pm-12.20am **Coldplay**
9.20pm-10.30pm **Faithless**
7.35pm-8.45pm **Ash**
6.15pm-7.05pm
Nelly Furtado
4.40pm-5.45pm **Doves**
3.05pm-4.10pm
The Dandy Warhols
1.35pm-2.35pm **Bush**
12.05pm-1.05pm **Alabama 3**
10.30am-11.35am
Shibusashirazu

NEW BANDS TENT

Cornelius
Blak Twang
Scratch Perverts
Mull Historical Society
Dot Allison
The Bees
Queen Adreena
D4
Scapegoatwax
British Sea Power
Fiction Plane
Gold Blade
Bettina Motive
Local

OTHER STAGE

11pm-12.20am **Garbage**
9.15pm-10.30pm
Spiritualized
7.30pm-8.45pm **Mercury Rev**
6.10pm-7.10pm
Queens Of The Stone Age
4.50pm-5.50pm **Lostprophets**
3.30pm-4.20pm **Idlewild**
2.30pm-3.10pm
The Cooper Temple Clause
1.30pm-2.10pm **Ed Harcourt**
12.30pm-1.10pm **Vex Red**
11.30am-12.10pm
Dropkick Murphys

DANCE TENT

Turntable Tag Team
Way Out West
Nick Warren & Sasha
System 7 (live)
Slam DJs
Techno Animal
DJ Matt Cantor
Télépopmusik
DJ Matt Cantor
LHB
DJ Matt Cantor
Smith & Mighty

SATURDAY JUNE 29

PYRAMID STAGE

11pm-12.20am **Stereophonics**
9.40pm-10.50pm
The Charlatans
8.10pm-9.10pm
The White Stripes
6.50pm-7.50pm **Starsailor**
5.10pm-6.20pm **Ian Brown**
3.40pm-4.40pm **No Doubt**
2.10pm-3.10pm
Jools Holland
12.40pm-1.40pm
Anni De Franco
11.10am-12.10pm **Dreadzone**

NEW BANDS TENT

Fabio & Grooverider
Badmarsh & Shri
Cornershop
The Music
Seafood
Alfie
Simian
Minuteman
Leaves
Simple Kid
Rachel Marie Kimber
Valentine
Baby Genius

OTHER STAGE

11pm-12.20am **Orbital**
9.20pm-10.30pm
The Beta Band
7.40pm-8.50pm
Less Than Jake
6.20pm-7.10pm **The Vines**

5pm-6pm **Rival Schools**
4pm-4.40pm
The Electric Soft Parade
3pm-3.40pm **Haven**
2pm-2.40pm **The Coral**
1pm-1.40pm **The Parkinsons**
12.20pm-1pm **The Shining**
11.30am-12.10pm **Dog**

DANCE TENT

Genius Crew
Mis-Teeq (live)
Genius Crew
Ez
Full Cycle (DJ and MC set)
DJ Marky, DJ Patife &
Stamina
Peshay (DJ set)
Layo & Bushwacka! (DJ set)
Mint Royale (DJ set)
Mr Bird

SUNDAY JUNE 30

PYRAMID STAGE

10.30pm-11.55pm **Rod Stewart**
8pm-10pm **Roger Waters**
6.10pm-7.20pm **Isaac Hayes**
4.40pm-5.40pm
Badly Drawn Boy

3.10pm-4.10pm
TBC (replacement for Super Furry Animals)
1.30pm-2.20pm **Manu Chao**
12.10pm-1pm **Rolf Harris**
Plus: **Avalonian Free State Choir: AM** and **Glastonbury Town Band**

NEW BANDS TENT

Fila Brazillia
Gorky's Zygotic Mynci
Pete Yorn
Bobby Conn
Joseph Arthur
The Buff Medways
Ooberman
Tompaulin
Martin Gretch
James Yorkston & The Athletes
Flawed
The Maker
Amy Newton

OTHER STAGE

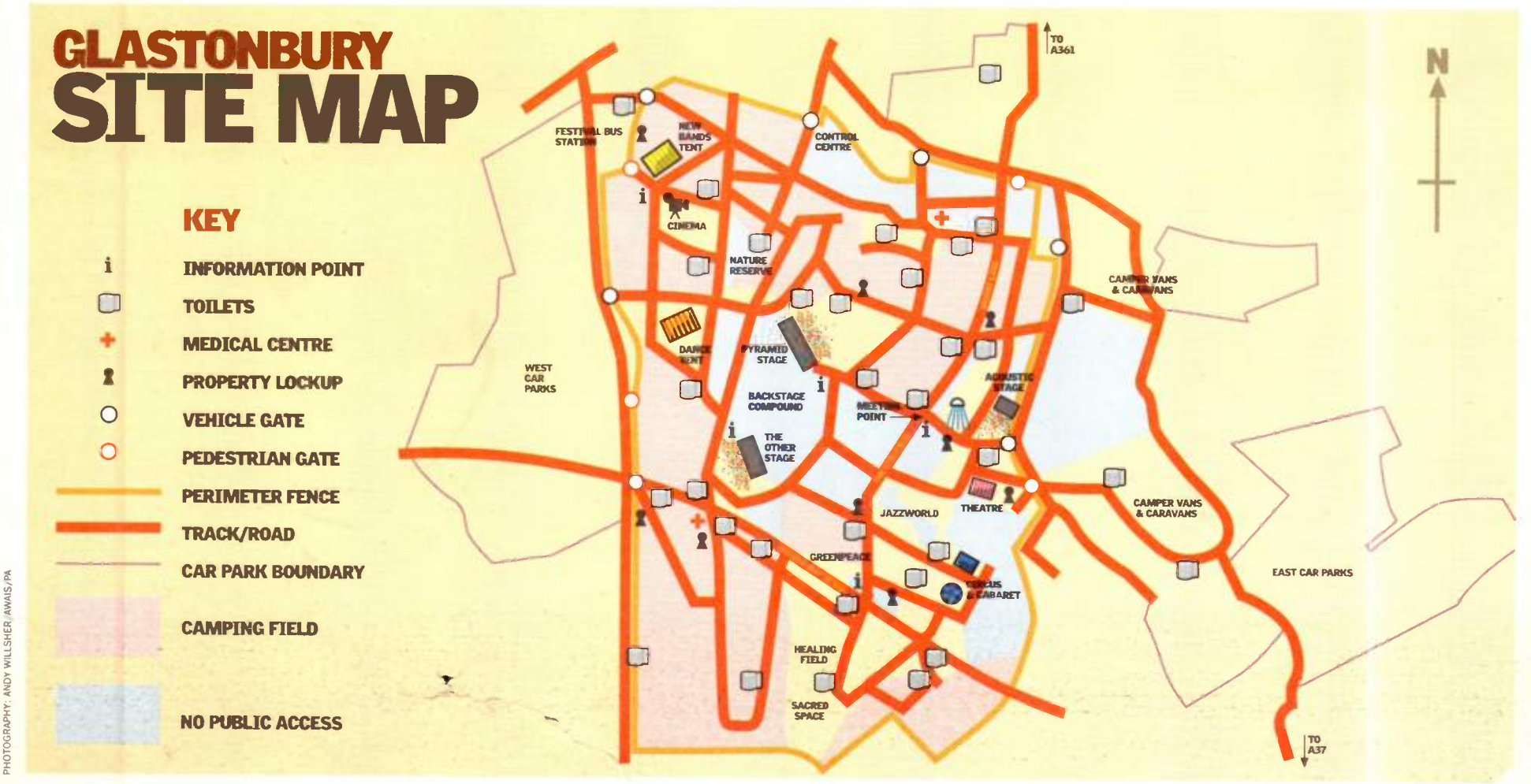
10.30pm-11.50pm **Air**
8.40pm-10pm
Groove Armada
7pm-8.10pm
Belle & Sebastian
5.30pm-6.30pm **Elbow**
4.20pm-5.10pm
Black Rebel Motorcycle Club
3.20pm-4pm
Hundred Reasons
2.20pm-3pm
New Model Army
1.20pm-2pm **My Vitriol**
12.30pm-1.10pm
The Soundtrack Of Our Lives
11.40am-12.20pm
Ikara Colt
11am-11.30am **Simon Kaye**

DANCE TENT

The Bays (live)
Alex Gopher presents Wuz
Zero 7
Mr Scruff
Thievery Corporation (live)
Ursual 100/Thunderball
Avril
Organic Audio
DJ Mouline the Blender

All times subject to change nearer the time. Our Glastonbury preview special starts on page 20.

GLASTONBURY SITE MAP



PHOTOGRAPHY: ANDY WILLSHER/AWAIS/PA

Final warning for Glasto fence jumpers

Festival organisers will show the red card to anyone approaching the site without a ticket

The organisers of Glastonbury Festival have contacted *NME* to make one final plea to music fans without tickets not to try and enter the festival site. They have also revealed that they will not be showing the World Cup Final on June 30 at the event, in an effort to deter any prospective fence-jumpers keen to watch the match.

People making their way to the festival are warned that there will be no parking facilities within a 15-20-mile radius of Pilton and that every person in every vehicle must have a ticket before being allowed onsite.

Despite a flurry of protests from people who have already bought tickets – including an online petition at *www.petitiononline.com/glaston/* – a spokesperson for the event insisted that the World Cup Final would not be screened.

She said: "It might seem harsh, especially if England get through, but we don't want to give any encouragement for people thinking of trying to get in without a ticket."

She added that there would be more policing than ever to stop people jumping the fence. In addition, both police officers and security guards would be carrying out random ticket spot checks on anyone approaching the site and people arriving by train will also have to have a ticket to get on the shuttle buses to the site.

"We just want to reiterate there is really, really no point in trying to get into Glastonbury without a ticket," the spokesperson concluded.

Weather forecasters cautiously optimistic

Weather forecasters are cautiously optimistic that this year's Glastonbury will be blessed with a good amount of fair weather – though they warn that wellies and brollies could still come in handy.

A spokesperson at the Met Office said that although rain in the run-up to the festival would leave the site soggy, conditions are set to improve for the start of the festival.

He said: "The way things are shaping up at the moment, there will be rain in the week leading up to the event, but there are signs that it might get a little bit better at the end of the week. It looks like becoming a lot drier with some sunshine, especially Thursday and Friday."

However, he couldn't rule out the threat of rain. "It's a long time in forecaster terms between now and the end of the festival," he cautioned, "and seeing as this is Britain, it's always best to be prepared for rain. We just can't tell for definite yet."

NME Radio goes Glasto

It's Glastotime – and for those of you who aren't going but want to experience the Glasto vibe, *NME* Radio is going Glastonbury bonkers, playing the best tracks from the best performers on the Glastonbury line-up.

So relive that Coldplay vibe with 'In My Place' on your computer, enjoy a nice jazz roll-up with Queens Of The Stone Age, fall in love with a girl to The White Stripes... you get the picture.

And unlike Glastonbury, when you get so 'tired and emotional' that you can't move, we won't be playing Rod Stewart or Rolf Harris.

As ever, in a kind of *Big Brother*-goes-to-Glasto scenario, you can vote for tracks to stay on or be unceremoniously kicked out into the cold and wet. Unloved. Unwanted.

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UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**A LITTLE LESS CONVERSATION** ELVIS VS JXL (RCA)
–	2	**STOP CRYING YOUR HEART OUT** OASIS (BIG BROTHER)
2	3	**LOVE AT FIRST SIGHT** KYLIE MINOGUE (PARLOPHONE)
11	4	**HERO** CHAD KROEGER FT JOSEY SCOTT (ROADRUNNER)
15	5	**THE LOGICAL SONG** SCOOTER (SHEFFIELD TUNES)
4	6	**WITHOUT ME** EMINEM (INTERSCOPE)
8	7	**GET OVER YOU/MOVE THIS MOUNTAIN** SOPHIE ELLIS-BEXTOR (POLYDOR)
5	8	**JUST A LITTLE** LIBERTY X (V2)
3	9	**LIGHT MY FIRE** WILL YOUNG (S)
6	10	**WE'RE ON THE BALL** ANT AND DEC (COLUMBIA)
7	11	**IF TOMORROW NEVER COMES** RONAN KEATING (POLYDOR)
–	12	**WHEN YOU LOOK AT ME** CHRISTINA MILIAN (DEF SOUL)
–	13	**HOT IN HERRE** NELLY (UNIVERSAL)
9	14	**IT'S OK** ATOMIC KITTEN (INNOCENT)
–	15	**ROLL ON/THIS IS HOW WE DO IT** MIS-TEEQ (INFERNO/TELSTAR)
12	16	**BLURRY** PUDDLE OF MUDD (GEFFEN)
10	17	**BE COOL** PAFFENDORF (DATA/MOS)
14	18	**KISS KISS** HOLLY VALANCE (LONDON)
–	19	**DEAD STAR/IN YOUR WORLD** MUSE (MUSHROOM)
17	20	**3 LIONS** BADDIEL/SKINNER/LIGHTNING SEEDS (EPIC)
16	21	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
13	22	**DOVE (I'LL BE LOVING YOU)** MOONY (POSITIVA/CREAM)
26	23	**SHE LOVES ME NOT** PAPA ROACH (EPIC)
21	24	**DON'T LET ME GET ME** PINK (ARISTA)
28	25	**SOUTHERN SUN/READY STEADY GO** PAUL OAKENFOLD (PERFECTO)
–	26	**FULL MOON** BRANDY (ATLANTIC)
20	27	**ONE STEP CLOSER** S CLUB JUNIORS (POLYDOR)
33	28	**ROLLOUT (MY BUSINESS)** LUDACRIS (DEF JAM)
18	29	**HELLAGOOD** NO DOUBT (INTERSCOPE)
22	30	**IT TAKES MORE** MS DYNAMITE (POLYDOR)
24	31	**HEY BABY (UNOFFICIAL WORLD CUP REMIX)** DJ OTZI (LIBERTY)
25	32	**DREAMER/GETS ME THROUGH** OZZY OSBOURNE (EPIC)
23	33	**REASON** IAN VAN DAHL (NULIFE)
19	34	**WHAT'S LUV** FAT JOE FT ASHANTI (ATLANTIC)
37	35	**LOVE WILL SET YOU FREE (JAMBE MYTH)** STARCHASER (RULIN/MOS)
–	36	**GET FREE** THE VINES (HEAVENLY)
–	37	**CAN'T TAKE MY EYES OFF YOU** ANDY WILLIAMS/DENISE VAN OUTEN (COLUMBIA)
–	38	**GET ME OFF** BASEMENT JAXX (XL RECORDINGS)
35	39	**SOMETHING TO TALK ABOUT** BADLY DRAWN BOY (TWISTED NERVE)
27	40	**BOP BOP BABY** WESTLIFE (S)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**THE EMINEM SHOW** EMINEM (INTERSCOPE)
2	2	**GREATEST HITS I, II & III** QUEEN (PARLOPHONE)
3	3	**DESTINATION** RONAN KEATING (POLYDOR)
5	4	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)
31	5	**THE BIG SQUEEZE – THE VERY BEST OF** SQUEEZE (UMTV)
4	6	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
9	7	**FEVER** KYLIE MINOGUE (PARLOPHONE)
8	8	**HEATHEN** DAVID BOWIE (COLUMBIA)
18	9	**THE DEFINITIVE** EVERLY BROTHERS (WSM)
6	10	**UNTOUCHABLES** KORN (EPIC)
–	11	**READ MY LIPS** SOPHIE ELLIS-BEXTOR (POLYDOR)
10	12	**TOGETHER** LULU (MERCURY)
–	13	**LOVEHATETRAGEDY** PAPA ROACH (DREAMWORKS)
19	14	**COME CLEAN** PUDDLE OF MUDD (GEFFEN)
–	15	**PEACHES – THE VERY BEST OF** THE STRANGLERS (EMI)
15	16	**SILVER SIDE UP** NICKELBACK (ROADRUNNER)
7	17	**THINKING IT OVER** LIBERTY X (V2)
20	18	**NO ANGEL** DIDO (ARISTA)
14	19	**18** MOBY (MUTE)
12	20	**MISSUNDAZTOOO** PINK (ARISTA)
11	21	**ACE** IAN VAN DAHL (NULIFE)
13	22	**ABOUT A BOY – OST** BADLY DRAWN BOY (TWISTED NERVE)
24	23	**A LITTLE DEEPER** MS DYNAMITE (POLYDOR)
16	24	**RESPECT – THE VERY BEST OF** ARETHA FRANKLIN (BMG TV/WSM)
21	25	**ASHANTI** ASHANTI (MURDER INC/MERCURY)
28	26	**LAUNDRY SERVICE** SHAKIRA (EPIC)
30	27	**JUST ENOUGH EDUCATION TO PERFORM** STEREOPHONICS (V2)
22	28	**NO MORE DRAMA** MARY J BLIGE (MCA)
25	29	**BEYOND IMAGINATION** OPERABABES (SONY CLASSICAL)
36	30	**SMALL WORLD BIG BAND** JOOLS HOLLAND (WSM)
23	31	**ALL RISE** BLUE (INNOCENT)
26	32	**J TO THA L-O! – THE REMIXES** JENNIFER LOPEZ (EPIC)
27	33	**FREAK OF NATURE** ANASTACIA (EPIC)
29	34	**CIELI DI TOSCANA** ANDREA BOCELLI (POLYDOR)
39	35	**THE SOUND OF** THE JAM (POLYDOR)
–	36	**STICKS AND STONES** NEW FOUND GLORY (MCA)
43	37	**WHITE LADDER** DAVID GRAY (EAST WEST)
34	38	**THE ULTIMATE COLLECTION** THE KINKS (SANCTUARY)
32	39	**A NEW DAY HAS COME** CELINE DION (EPIC)
45	40	**MY WAY – THE BEST OF** FRANK SINATRA (REPRISE)

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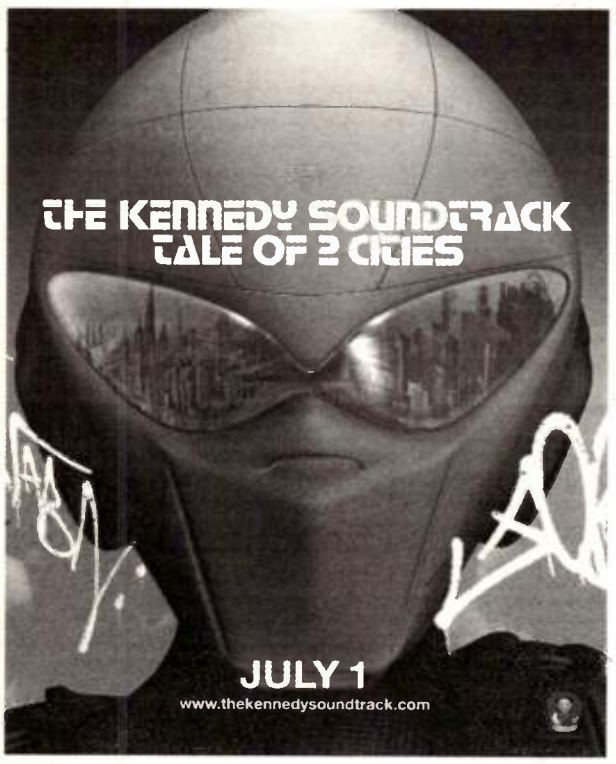

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'EXHILARATING, EMOTIVE, SOME OF THE FRESHEST, MOST ROUSING, AND PLAIN DAMN DANCEABLE HOUSE MUSIC COMMITTED TO VINYL' JOCKEY SLUT

Oasis make triumphant live return

FANS SING ALONG TO SONGS FROM 'HEATHEN CHEMISTRY' AT GIGS IN FRANCE AND SPAIN

Simply the vest!: Liam in the sleeveless Beatles' T-shirt he wore on both nights. Below: Noel and Liam take turns leading the singalong

Oasis embarked upon their latest world tour in Lyon, France last week (June 17), premiering a raft of new tracks from forthcoming album 'Heathen Chemistry' and dusting down some old classics.

The sell-out show at the 1,500-capacity Transbordeur venue saw the band play a 19-song set with seven tracks lifted from the new album – 'The Hindu Times', 'Hung In A Bad Place', 'Stop Crying Your Heart Out', 'Little By Little', 'Born On A Different Cloud', 'Better Man' and 'Force Of Nature'.

The early internet leak of 'Heathen Chemistry' did not appear to have done any harm. On the contrary, fans knew the lyrics to all the new songs and sang along throughout the show.

Liam dedicated 'Stop Crying Your Heart Out' to the defeated French football team

Oasis, changing the setlist dramatically from their Noise And Confusion Tour of last autumn, took the opportunity to breathe new life into favourite standards including 'D'You Know What I Mean', 'Hello' and 'Morning Glory'. They closed the show with a cover of The Who's 'My Generation'.

The stage set was simple and muted. A backdrop featured the word 'Exist' printed in white. Liam wore a sleeveless Beatles T-shirt while Noel favoured a red polo shirt. Liam also attempted to wind up the crowd, introducing new single 'Stop Crying Your Heart Out' and dedicating it the French football team, who had just been knocked out of the World Cup.

The next show on the tour took place on June 19 at Barcelona's Razzmatazz. The band played an identical setlist and Liam also wore the same T-shirt.

Liam's voice remained commanding – the one key element that all fan emails to *NME* mentioned. Liam closed the show telling the crowd they were "the bollocks".

Support on both nights came from The Soundtrack Of Our Lives.

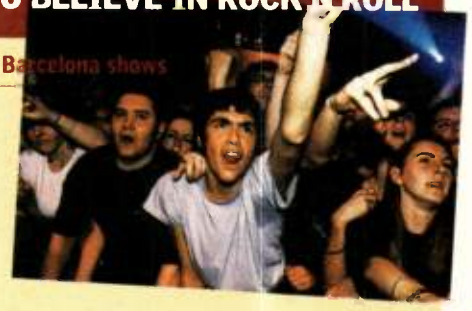
OASIS
BARCELONA JUNE 19 2002

Fuckin' In The Bushes
Hello
The Hindu Times
Hung In A Bad Place
Stop Crying Your Heart Out
Go Let It Out
Columbia
Morning Glory
Little By Little
D'You Know What I Mean?
Cigarettes & Alcohol
Live Forever
Gas Panic
She's Electric
Born On A Different Cloud
Better Man

Encore
Force Of Nature
Don't Look Back In Anger
My Generation

'STILL THE BEST REASON TO BELIEVE IN ROCK'N'ROLL'

What Oasis fans thought of the Lyon and Barcelona shows



"A great band performance. The boys looked healthy; always nice to see them. Liam's voice *(was)* really good, fresh and powerful."
Sylvain Chuzeville, Lyon

"There were moments, particularly during 'Born On A Different Cloud', where you could sense the greatness in the air. A fantastic feeling of the brooding, howling rock'n'roll monster that could devour all before it."
Andrew Critchley, Lyon

"Liam was in a brilliant mood, lots of jokes and many expressions with his body. He offered some chewing gum to someone and reminded her to share them with the others."
Carlo Clivio, Lyon

"I went into the venue expecting to see the best band of the '90s. I came out thinking that Oasis are still the best reason to believe in rock'n'roll in 2002. Enough said."
Miguel Calcoya, Barcelona

"Liam's vocals are faultless, as is the whole gig. Noel is quiet but spot on. Liam told the crowd we were 'the bollocks' and Noel clapped his appreciation. Oasis. Professional, perfect."
Garrath, Barcelona

PHOTOGRAPHY: RETNA/ANDY WILLSHER

Where's the beef?

NME GUIDES FAST-FOOD FREAK CRAIG NICHOLLS THROUGH THE GLASTONBURY BURGER MAZE

Craig Nicholls, lead singer of **The Vines**, is clearly a man on a mission. And that mission, if past form is anything to go by, is to make damn sure he's within munching distance of the best burgers money can buy, wherever he may be.

And so – with his mental welfare in mind – we have compiled for Craig the definitive guide to the burgers on sale at this weekend's Glastonbury, where he and The Vines will be doubtless blowing our collective minds on Saturday.

"There's a whole selection of burgers at Glastonbury that this guy from The Vines could sample, including home-made organic-style ones," said Ray Rhodes, whose company R&W Concessions will be one of the dozens of food stalls at the festival.

"It's one of the great things about Glastonbury that you don't just get fast food outlets but lots of smaller cafés selling homemade fare. We sell the standard fast-food burgers like the ones you get all over the country and they're 100 per cent beef." Ray's burgers sell at between £2.30 and £2.50.

"If this guy's into burgers he's definitely in the right place," said Theron Bates of Snapper Frozen Foods, one of the two wholesalers onsite supplying stall holders. He estimates he'll get through about 200,000 burgers, and that's before he counts the veggie bakes and patties.

"We do everything, from beef burgers to chicken, pork, lamb and Cajun burgers," said Theron, who'll spend ten days onsite. "I can even get wild boar ones."

Vincent Hughes, from Vincent's of Essex, the other Glastonbury wholesaler, said: "Basically from the sound of things I think this guy would want a 100 per cent pure beefburger. We do a whole range of different burgers. You can go from a 60 per cent beef one to a 65 to an 80 mixed meat right up to a 100 per cent beefburger. Not everybody does them but there are a good few caterers down there buying them."

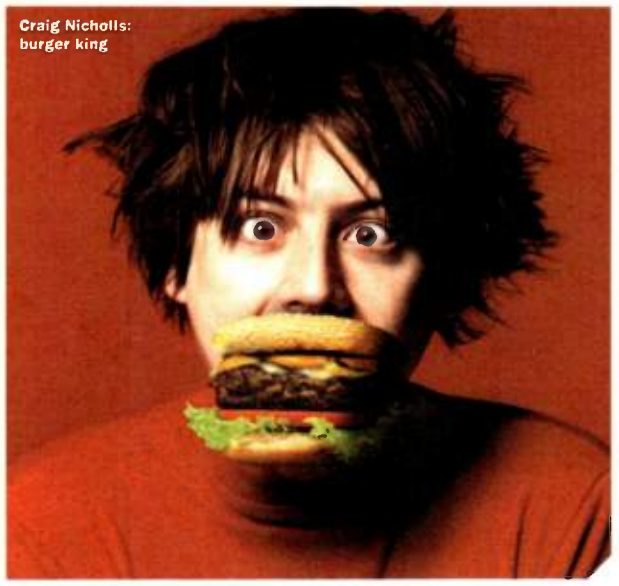
If Craig is willing to go wholesome he could sample the tasty fare at the stall run by veggie outlet Red Veg.

"We sell a range of soya-based burgers," an employee said. "It's like imitation meat."

It's at a price, though – Red Veg burgers retail at between £2.85 and £2.95. Still, if The Vines' debut album sells as well as *NME* thinks it will, we're sure Craig will be able to afford it.

For more on Glastonbury, see our preview starting on page 20.

PHOTOGRAPHY: TOM SHEEHAN/IPN



Craig Nicholls: burger king

"I can even get wild boar burgers if he likes" Theron Bates, Snapper Frozen Foods

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Spread Your Love** Black Rebel Motorcycle Club
2 **In Your World** Muse
3 **Go Let It Out** Oasis
4 **American English** Idlewild
5 **Highly Evolved** The Vines
6 **What A Waster** The Libertines
7 **Stop Crying Your Heart Out** Oasis
8 **Where The Wild Roses Grow** Nick Cave/Kylie Minogue
9 **The Modern Age** The Strokes
10 **Smells Like Teen Spirit** Nirvana

JUST ADDED

Never Done Nothing Like That Before Supergrass
Falling McAlmont & Butler
In My Place Coldplay

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FEELS GOOD TOO

The USA's new favourite band

The Hives have succeeded where so many before them have failed, with a surprise hit in America. The band have just completed a sell-out tour Stateside – and last week saw their album 'Veni Vidi Vicious' shoot up 50 places in the *Billboard* chart to Number 77.

The nation's press have also gone mad for the band, including *Rolling Stone*, which gave them a four-star album review.

The band have also appeared on top-rated chat shows *Late Night With Conan O'Brien* and *Last Call With Carson Daly*.

Rick Gershon, press officer for the band's US label Reprise, told *NME* that the band's tour had been "absolute mayhem".

He said: "I knew something was going on when the band played an in-store at the Virgin Megastore in LA and they had the biggest crowd ever."

The band's UK press officer was in the States to witness the madness first-hand.

She said: "They're all over the radio, the TV, every shop you go into is playing The Hives. People are telling me there hasn't been this kind of buzz about a European band in years."

The Hives return to the UK to play an *NME* 5.0 show at London Brixton Academy on July 12, followed by appearances at T In The Park and the Reading and Leeds festivals. For tickets, ring the *NME* Ticketline on 0870 1 663663. Calls are charged at national standard rate.

TO GET TXTED HIVES NEWS JUST TYPE 'NME BAND ALERTS 025' AND SEND TO 80088. EACH MESSAGE COSTS JUST 25P. FOR FULL TERMS AND CONDITIONS GO TO *WWW.NME.COM/NMETXT*

Coopers keyboard man's World Cup injury fight

The Cooper Temple Clause might be forced to play Glastonbury without their keyboardist Kieran Mahon – who has broken two fingers after a bizarre fist fight with a group of acrobats!

The band were playing at the Hulstfred Festival in Sweden earlier this month (June 15). Getting in the World Cup spirit, the Coopers challenged a group of acrobats to a re-run of the England Vs Sweden clash.

Kieran believed he had been fouled by one of the acrobats and reportedly punched him. In doing so he broke two fingers on his right hand.

A spokesperson for the band told *NME*: "If Beckham can get fit for the World Cup then Kieran can get his fingers going in time for their biggest UK gig ever. He's working on it as we speak!"

If he's not fit enough to play, a band associate will replace him.

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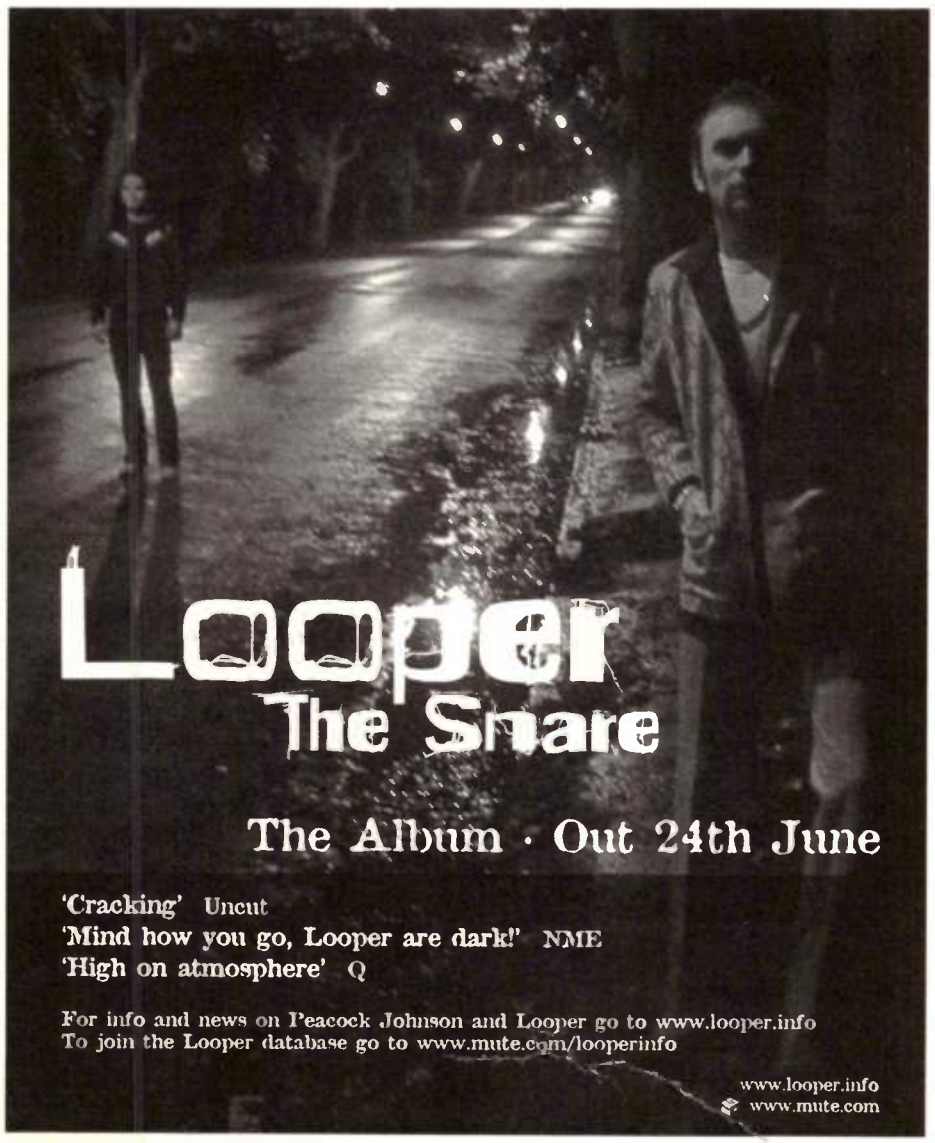

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NEW RELEASES

JULY 1
Albums
Green Day 'Shenanigans' (WEA)
Muse 'Hullabaloo' (Mushroom)
Oasis 'Heathen Chemistry' (Big Brother)

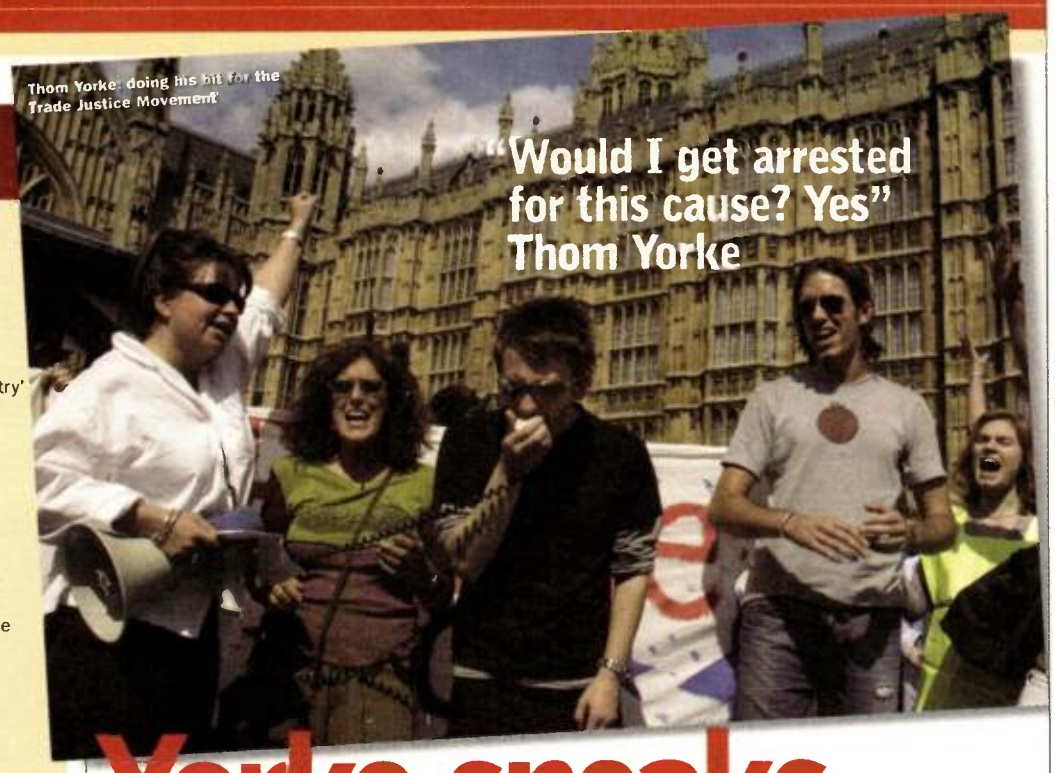
Singles
Idlewild 'American English' (Parlophone)
Prodigy 'Baby's Got A Temper' (XL)
Red Hot Chili Peppers 'By The Way' (WEA)
Supergrass 'Never Done Nothing' (Parlophone)

JULY 8
Albums
Red Hot Chili Peppers 'By The Way' (WEA)
Roots Manuva 'Dub Come Save Me' (Big Dada)
The Vines 'Highly Evolved' (Heavenly)

Singles
Creed 'One Last Breath' (Epic)
Fischerspooner 'Emerge' (FS Studios/ Ministry Of Sound)
System Of A Down 'Aerials' (Columbia)

JULY 15
Albums
Ellis Island Sound 'Ellis Island Sound' (Heavenly)
The Flaming Lips 'Yoshimi Battles The Pink Robots' (London)
Idlewild 'The Remote Part' (Parlophone)

Singles
Incubus 'Are you In?' (Epic)
Beyoncé Knowles 'Work It Out' (Columbia)
Timo Maas Feat Kelis 'Help Me' (Perfecto)
Beth Orton 'Concrete Sky' (Heavenly)
Primal Scream 'Miss Lucifer' (Columbia)



Thom Yorke: doing his bit for the Trade Justice Movement

PHOTOGRAPHY: IVAN COLEMAN/PEROUINC.COM

Yorke speaks out for fair trade

RADIOHEAD SINGER JOINS PROTESTERS IN GLOBAL TRADE CAMPAIGN

Radiohead singer **Thom Yorke** has spoken to *NME* about his reasons for taking part in a massive protest outside the Houses of Parliament.

He took time out from working on Radiohead's new album to join fellow band member Ed O'Brien and an estimated 100,000 people to protest for greater justice in global trade. The campaign, co-ordinated by the Trade Justice Movement, wants trade regulations rewritten to favour poorer countries and the environment.

The singer was set to meet and lobby his MP, Dr Evan Harris, the Liberal Democrat MP for Oxford West & Abingdon, as part of the day's events.

Yorke told *NME*: "We got asked to do it a couple of months ago and it's quite exciting really because it is something that we've talked about a lot.

"I'm going to ask *(Dr Harris)* to sign an Early Day Motion, which is just an MP's petition basically. It will bring up the issues that the Trade Justice Movement are concerned with. There seems to be not a bad level of support."

Yorke explained that he didn't expect any major changes to the government's economic policy as a result of his actions, but he considers it important to get the issues in the public eye.

"I look at something like this as a starting point," he said. "It's an awareness thing. Letting people know, 'This is being done in your name, what are you going to do about it?' I don't expect big things to happen. But I do expect this government to take this with them when they go to the earth summit and G8.

"These are economic issues but they have human and environmental consequences."

Yorke appealed to *NME* readers to get involved by writing to their MP but joked that they should make their feelings known within the letter of the law.

"Would I get arrested for this cause? Yes. But you don't want to get arrested. You don't want to be on anyone's files, get your phone tapped, email tapped!"

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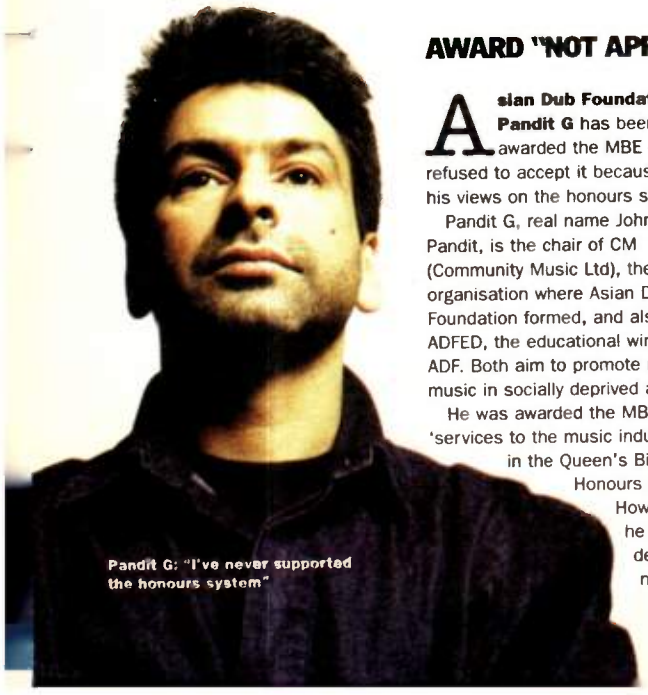
Pandit G turns down MBE

AWARD "NOT APPROPRIATE", SAYS ASIAN DUB FOUNDATION MAN


Pandit G: "I've never supported the honours system"

Asian Dub Foundation's **Pandit G** has been awarded the MBE – but refused to accept it because of his views on the honours system.

Pandit G, real name John Pandit, is the chair of CM (Community Music Ltd), the organisation where Asian Dub Foundation formed, and also ADFED, the educational wing of ADF. Both aim to promote new music in socially deprived areas.

He was awarded the MBE for 'services to the music industry' in the Queen's Birthday Honours list. However, he has decided not to accept it, because he thinks it highlights the wrong aspects of the work he does.

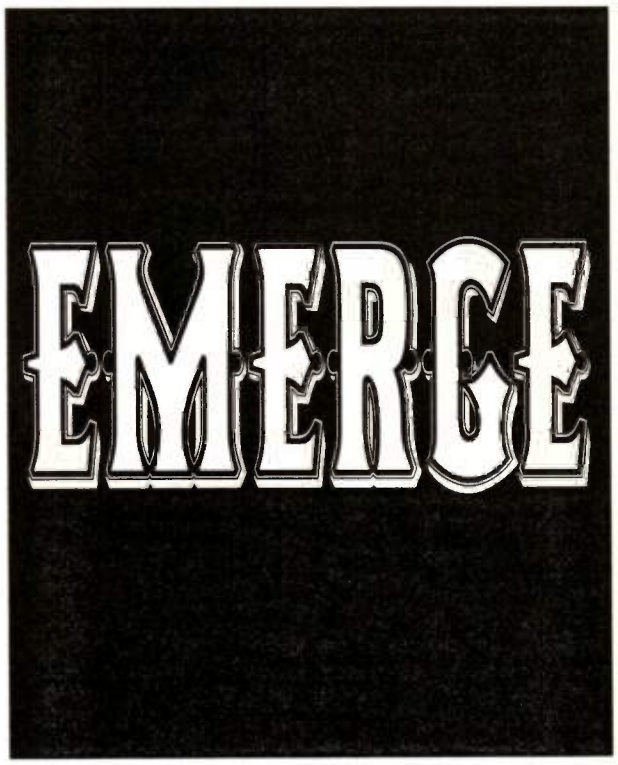
He told *NME*: "I personally don't think it's appropriate. I've never supported the honours system. If you want to acknowledge the work of these organisations, prioritise funding so they can grow and expand, giving people the opportunities to make music, develop new musicians and create pathways where they can go out and establish themselves in the music industry."

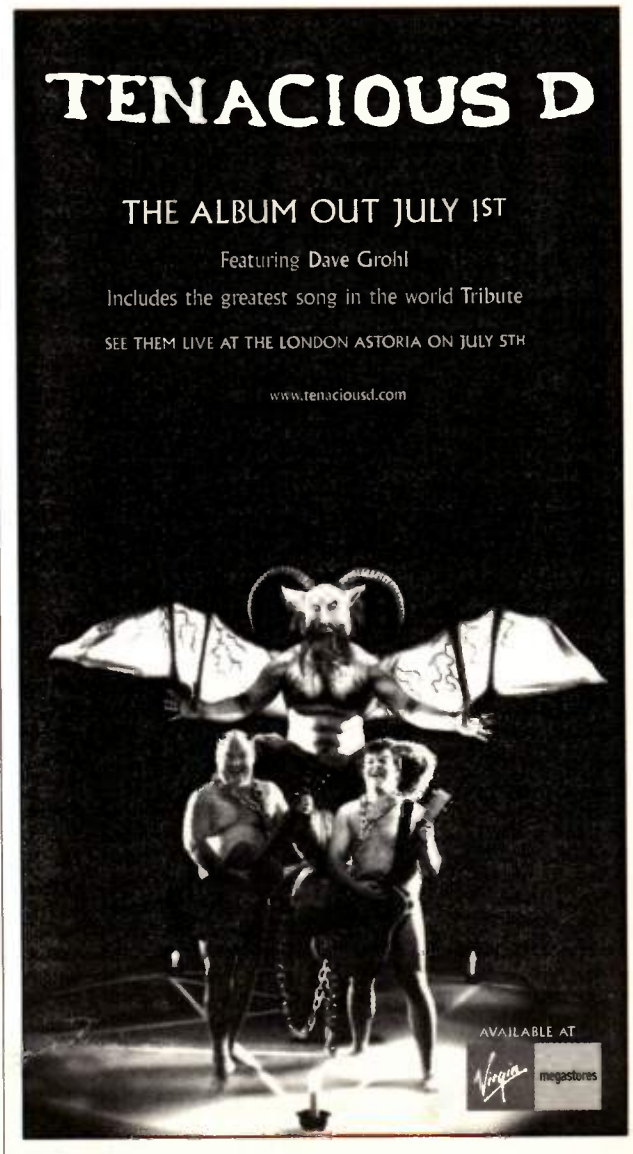
G also spoke to *NME* about the "amazing victory" that has brought about the release of Satpal Ram after 15 years. Ram was convicted of murder after stabbing a man who attacked him in a restaurant. Many musicians have joined the campaign to free him, stating that he acted in self-defence.

The Home Office confirmed last week he is to be released. Pandit said: "It's an amazing victory. There's a petition list that runs into 20,000 people. Bands like Super Furry Animals, Massive Attack and Primal Scream have all been supporting the campaign."

He added that ADF may organise a benefit concert to attempt to raise money for Ram.

ADF are currently working on a new album with producer Adrian Sherwood. The album should be released in spring 2003.

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Leeds fights back

ORGANISERS TO CHALLENGE COUNCIL'S FESTIVAL BAN

Reading/Leeds festival organisers have assured *NME* they are "100 per cent certain" the Leeds leg of the festival will happen this year – even if that means moving to another venue. The future of the event was thrown into doubt last week after its application for a licence was rejected.

This year's festival is set to take place at Temple Newsam Park over the weekend of August 23-25. The highlight of the event is an exclusive appearance from Guns N'Roses.

However, the licence application was last week refused by the city council. In a statement, the acting chair of the licensing and regulatory panel, councillor Graham Hyde explained: "The panel are concerned that, at previous applications for a public entertainment licence for the Leeds Festival at Temple Newsam, certain assurances were given that improvements would be made to the control and management of the site.

"It is clear... that these improvements were not made. The panel has no confidence that the assurances made today will be carried through and, therefore, the application is refused."

Last year's festival was marred by violence, with police being injured after they were called in to control people throwing "stones and missiles" on the final night. Trouble started after toilet blocks were set on fire shortly after the end of the headline band at 11.30pm.

Pressure group The Friends Of Temple Newsam Park, residents and councillors have penned letters requesting the event be held in another location.

Repeated violent conflicts at the event were named as a reason to refuse the licence by the panel. Other objections were about the noise and mess. At the time of going to press. Melvin Benn, MD of Mean Fiddler, was submitting an appeal to Leeds Magistrate's Court.

Speaking exclusively to *NME*, he said he was confident the council's decision would be overturned but if not, he would hold the festival at another location. A hearing should take place within the next month.

He said: "I believe that the council has taken a wrong decision. I think the decision will be corrected and the festival will take place in Leeds this year and next year, and the year after. I have an alternative site in Leeds, non-council owned, that I can use this year, next year or when the five-year contract is complete."

Although Benn refused to name the alternative location, past music festivals in the city have been held in Roundhay Park.

He also joked that the problems were nothing to do with Guns N'Roses, whose UK comeback shows have been repeatedly postponed over the last year.

'TERRIFYING' CLIMAX TO LEEDS FESTIVAL

NME's news story on last year's Leeds Festival violence

"The decision will be corrected and the festival will take place in Leeds this year"

WWWhat's on... NME.COM

GLASTONBURY 2002 ON nme.com

Always glad to kick the arse out of festival coverage on the internet, we're back again for another ground-breaking summer. This year we're going to be doing things differently. No mess, no fuss, no difficult long words... just lightning fast reaction in words and pictures to this year's **GLASTO** – if you can't get to the world's most, erm, diverse festival, let us bring it to you.

FESTIVALS MICROSITE

NME.COM's Festivals 2002 microsite is now open and is already doing cracking business. In it you'll not only find all the latest festival news and a whole hog of reviews but a comprehensive guide to every musical hoedown happening in Europe this summer.

DON'T FORGET...

NME.COM is previewing the new **OASIS** album, 'Heathen Chemistry', featuring new tracks on our site each and everyday for the whole week. With today being Wednesday, you've missed some of the action already. Isn't it time you got yourself up to speed?

Vines writing new album

SECOND LP ALREADY UNDERWAY, AHEAD OF BAND'S ACCLAIMED DEBUT RELEASE

The Vines have already written new songs for their next album – despite the fact they are still a month away from the release of debut album 'Highly Evolved'.

Speaking last week to *NME*, bassist Patrick Matthews said: "*(Frontman)* Craig's got about four songs kicking around. Plus we've got old songs from before we got signed. The second album, we want to do that at the start of next year in Australia. We want to do it in Australia because we've been overseas for a long time now, almost two years and we want to go back."

The group, currently on a tour of the US, said they are growing weary with the press hype surrounding them while they wait for their record to hit shelves.

"It basically is annoying that the album isn't out for another month," said Matthews. "It is gonna come out. But it's getting a little too much now."

Matthews also said rumours of the band not wanting to do interviews following their cover story in the *NME* were unfounded.

"It's sort of true some of the stuff that was in it, like it's an unstable outfit. But I think mainly we've learned to not get personal anymore. Craig will keep doing interviews. We're really obsessed about this album and Craig wants to be Number One worldwide."

In other Vines news, Matthews says the group were hoping to work with The Neptunes.

"A NERD/Neptunes collaboration is what I want. It's hard to know how it would work out but I would love to do one of our songs in their style."

PHOTOGRAPHY: TOM SHEEHAN

The Vines: interview ban "isn't true"

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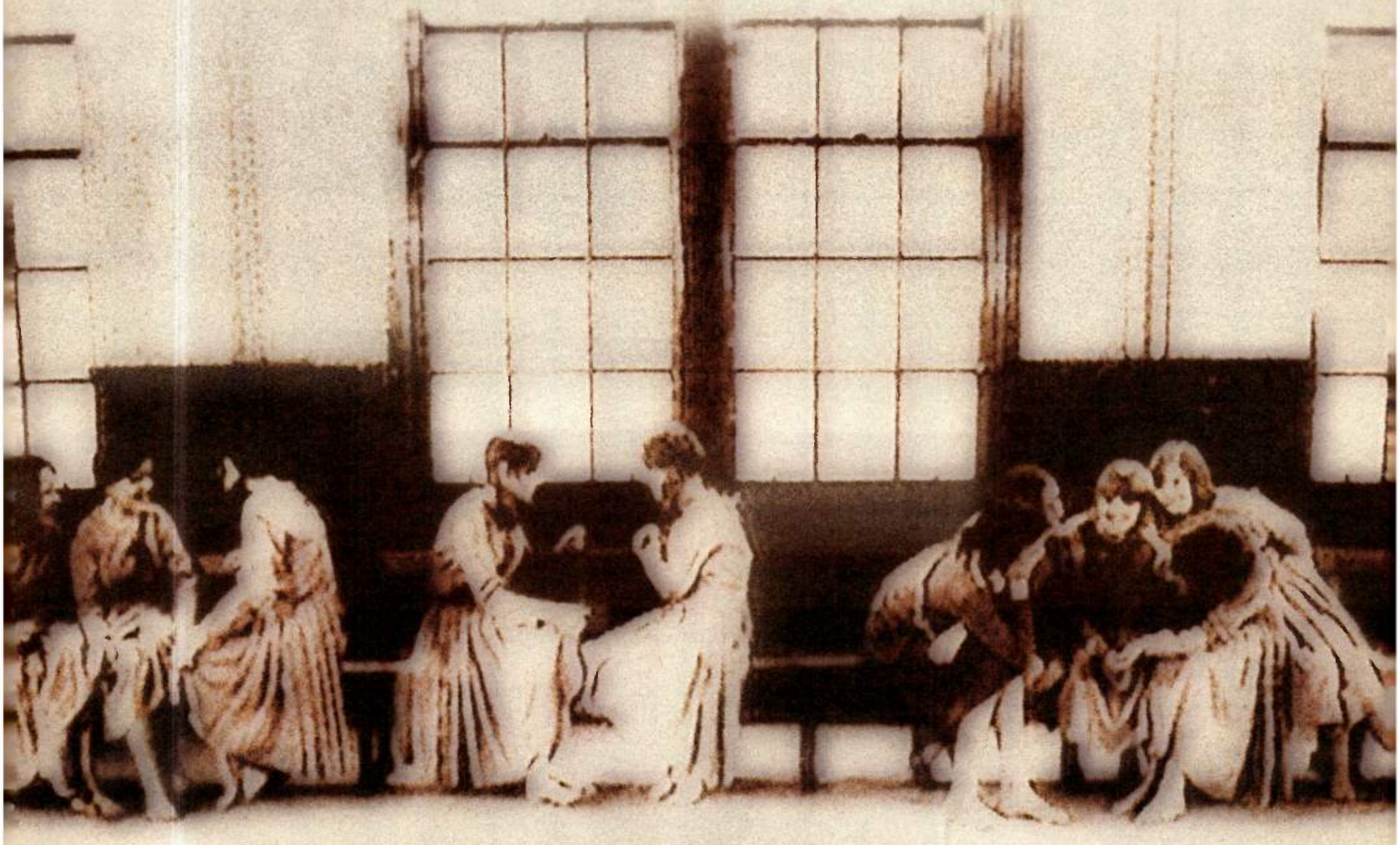

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Unknown Brits invade US charts

LITTLE KNOWN UK DANCE ACT, DIRTY VEGAS, BUCK THE TREND WITH HIGHEST ENTRY IN US ALBUM CHARTS

Unknown London dance trio **Dirty Vegas** are taking the American charts by storm – just weeks after the death knoll was sounded for British acts in the US.

In April, no singles by British acts were registered on the *Billboard* Top 100 – for the first time in 38 years. The only British acts on the album chart came from Craig David at 81 with 'Born To Do It' and Ozzy Osbourne at 97 with 'Down to Earth'.

But last week, Dirty Vegas' self-titled debut album went into the *Billboard* Top 200 at Number Seven, having shifted 64,000 copies. Only a 'Totally Hits 2000' compilation and US R&B star Donell Jones entered the chart higher. It's the highest US chart entry by a British act since the Spice Girls hit Number Six in 1997.

Dirty Vegas only signed an album deal with Parlophone last May after the minor success of debut single 'Days Go By'. It charted at 27 in the UK in May 2001.

But the trio's world turned upside down when the song was picked up by Mitsubishi for a US car advertisement. It was then moved on to high rotation on MTV and major radio playlists.

"It just felt like the planets were aligned or something," said member Ben Harris, speaking from Denver last week in the middle of a month-long promotional jaunt. "It's really hard to describe what happened – they're just relating to it over here. We were gearing ourselves to come here and do the small clubs, but we've done it completely backwards in a way."

The album was only recently completed and Ben is still staggered by the speed of their climb. The band played Jay Leno's network show on the day the album charted.

"It's unbelievable," he said. "We had been at home working on the album and getting everything geared up there to release it and it's just taken off over here. To come from relatively nothing in the UK, to playing here to packed crowds with them going nuts, is incredible."

The album 'Dirty Vegas' will be released in the UK on August 5.

America's Most Wanted

Name: Dirty Vegas – Paul Harris, Steve Smith, Ben Harris

DOB: Spring 2001, in studio by Tower Bridge, south London

Occupation: House/crossover/vocal/coffee-table dance

Alias: Dirty Harry. Forced to change name by makers of Clint Eastwood blockbuster movies. Currently better known in the UK as 'Who?', 'Dirty who?' and 'Is that Richard Fearless' lot?'

First appeared: May 2001. Single 'Days Go By' charts at 27 in UK

Entered the US on which visa: Car ad for Mitsubishi. Car company man saw video for 'Days Go By' while on trip to Britain and insisted it was used in campaign. Buzz started around it. MTV US placed it on rotation, radio stations added it to playlist

Reason for visa extension: Album sold 64,000 copies in a week. Jay Leno has had them on his show. Moby wants them tour with him in US in July. Will shift untold units, then return to Britain and win Brit Awards in Dido fashion

Dirty Vegas: Bush Mk II?

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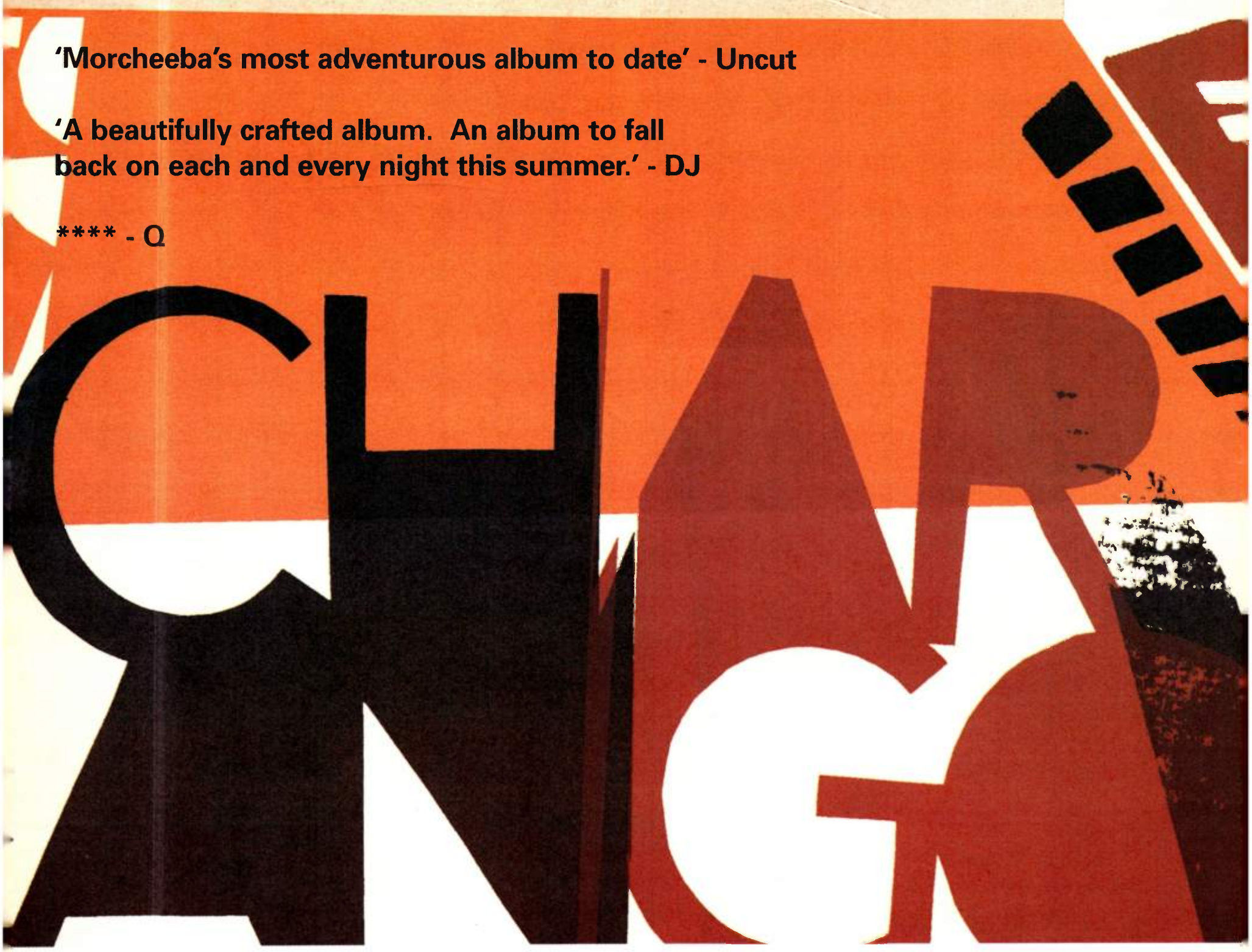
****** - Q**



Live.

Festivals.
T in The Park, July 13th

Headlining Essential Festival, Hackney, London, August 3rd

Tour.
20 Sep 02. Liverpool Royal Court
22 Sep 02. Leicester De Montfort Hall
23 Sep 02. Newcastle Northumbria University
24 Sep 02. Cambridge Corn Exchange
25 Sep 02. Folkestone Leas Cliff Pavillion
27 Sep 02. Bristol Colston Hall
28 Sep 02. Cardiff University
29 Sep 02. Plymouth Pavillion
30 Sep 02. Brighton Dome
02 Oct 02. Birmingham Academy
03 Oct 02. Sheffield Octagon
04 Oct 02. Leeds University
05 Oct 02. Manchester Apollo

Songicide: 'Invincible''s real killer remains at large

EYEWITNESS!

Subject: Michael Jackson **Date:** Friday June 14, 2002 **Time:** 6.45pm **Location:** Exeter City FC **In frame:** Jacko, having just appeared with David Blaine and Uri Geller at various points across London, registering his displeasure at Sony's attempts to flog 'Invincible', last year's bold leap into music industry dumperdom **Not in frame:** Sony preparing a statement along the lines of "We did our job, it's not your fault that what you actually made was a bit of a dud album. Look, Michael, it's not 1985 any more, and there's nothing we can do about it."

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'FC seems to stand for Fucking Cool' Muzik
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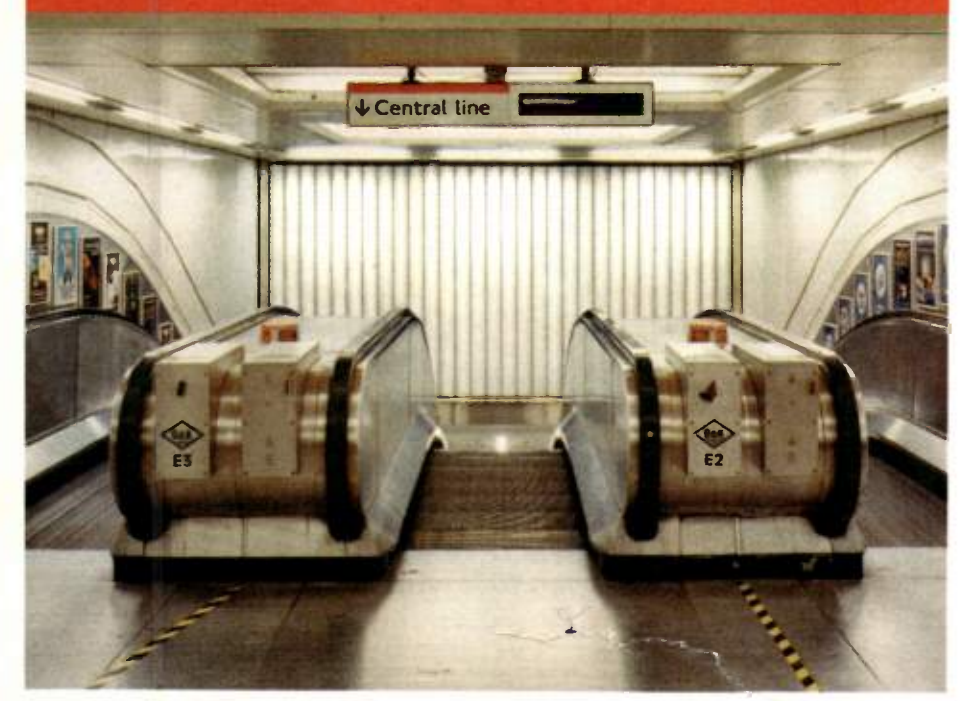

GENE RETURN!

A busy gossip week for **Gene** – **Matt 'The Hat'** makes his return in Plus Ones, while **Martin Rossiter** dominates, sort of, the page with his appearance on Channel 4's nosy DIY programme *Other People's Houses*, in which he shows off his wonderful Brighton pop star-*á-terre*. Not enough storage, apparently, bless him. A quick whizz round with some MDF and *voilá*, seaside villa transformed. With this dramatic return to form it must only be a matter of weeks before Gene dominate the *NME* gossip page every single week, just like in the old days, when they were briefly popular for a string of mediocre singles and albums.

Stylish? We're wearing black polo necks, aren't we?
Not normally one to lighten up...
...Martin lays it on thick
'I know a few ones by The Smiths'

PLUS ONES

Jack's not the only one having trouble with his label. We hear that another major act, not entirely unrelated to **Michael Jackson**, may be on the verge of parting company with their long term record label. Their last album tanked, its single releases failed to set the charts on – the irony! – fire, and a series of live shows over summer have, shall we say, failed to sell out. Time to get those contracts pulped? ... ● Fans of the grotesque will be pleased to hear that **Casey Spooner**, the charismatic (he wears make-up and is rude to people) frontman off of **Fischerspooner**, really did have a fling with **Michael Stipe**, the enigmatic (he mumbles a bit and reads books) frontman off of **REM**, whom older readers may remember for hits such as 'Everybody Hurts' The message seems clear: fancy a pretentious shag? Head to Athens, Georgia... ● Always nice to hear of the stars' plastic surgery escapades. This week's new entry (well, strictly, a re-entry – she's already had her tits done) is a one-time *NME* cover star who turned up for a radio interview last week with two black eyes and a new nose... ● SPOTTED! **Gareth Gates** in a distressed leather jacket getting something out of the back of a car. Perhaps it was the recently deceased corpse of the music industry (ie Gareth Gates has KILLED MUSIC!)... ● **Arthur 'Love' Lee** is a musician for whom the word 'seminal' might have been invented, insofar as 'seminal' is only ever used as a byword for 'commercially unsuccessful at some point in the past and quiet ever since until now'. ANYWAY, Lee's recent London pop concert was attended by **Bobby** and **Mani** from **Primal Scream**, comedian **Stewart Lee**, comedian **Danny McNamara**, 'comedian' **Iain Lee** and **Matt 'The Hat'** out of **Gene**... ● In televisual news, *NME.COM*'s **Anthony Thornton** ponders: "My downstairs neighbour, TV producer **John Yorke**, has just given a job on *EastEnders* to **Shane Ritchie**. John is now moving house. Could the two be connected?"... ● **Jack White Stripe** stunned onlookers with an impromptu set at a dodgy Chalk Farm kebab shop. Witnesses describe "a cover of 'The Hippy Hippy Shake' as Meg looked on, aghast". Not long now until Jack appears on the Underground with an accordion, collecting money in a Pringles tube... ● **Norm** from *Cheers* – who appeared in 1998's *Dennis The Menace Strikes Again* as an unnamed policeman – was larging it (Ho! He's fat – larging!) with **Papa Roach** at The Weenie Roast in California...

VERBAL ABUSE

"I'M NOT JUST A BOYBAND ROBOT. THE NEW BAND IS SECRET AT THE MOMENT BUT IT IS EARLY DAYS AND I AM REALLY EXCITED ABOUT IT"
Bryan McFadden

"MY WIFE FOUND ME UNDER A PIANO IN A WHITE SUIT HOLDING A SHOTGUN IN ONE HAND AND A KNIFE IN THE OTHER"
Another anecdote from the increasingly dreary Ozzy Osbourne archive

"WE'VE HAD REQUESTS *(TO LICENSE TRACKS FROM '18')* BUT WE'VE SAID NO TO EVERYTHING"
A Moby spokesperson defends baldy's integrity. We give it five months

"IT'S EITHER ME OR IT'S MY GIRLFRIEND OR MY DAUGHTER. I LET HER FEED THEM BUT SHE TENDS TO OVERFEED THEM WHICH CAN KILL THEM, AND IF YOU DON'T FEED THEM ENOUGH THAT CAN KILL THEM, SO IT'S A REAL POIGNANT SUBJECT. YOU'VE GOT TO BE CAREFUL WITH FISH"
Badly Drawn Boy

"I'D LOVE TO WORK ON A DUET WITH CRAIG DAVID"
Hurrah! Christina Milian has said the magic words

"THERE'S A LOT OF ROCK ARTISTS THAT ARE GETTING INTO GOLF NOW. ONCE YOU FIND OUT WHO ELSE IS PLAYING THEN IT BECOMES THE COOLEST THING IN THE WORLD"
Paul from Puddle Of Mudd joins Tarbuck, Forsyth and Durst

"I HEARD THEIR RECORD ON THE RADIO AND THOUGHT 'I LIKE THIS RECORD'"
The crazy story behind Oakey's collaboration with Crazytown

PHOTOGRAPHY: PEROUINC.COM/IAN JENNINGS/ALL ACTION

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Tunbridge Wells, F.A.B. - Crouch End London N8, Rounder - Brighton, Beggars
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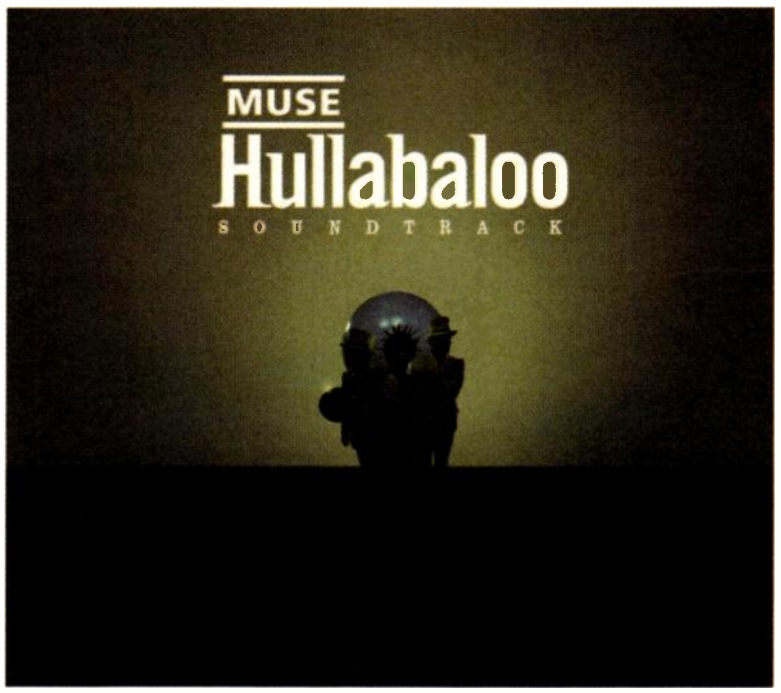

MUSE

Hullabaloo Soundtrack

Released 1 July

- Recorded at Le Zenith in Paris, this startling new album from Muse captures this electric band in their full live glory
- It includes visceral new interpretations of Muse classics like Muscle Museum, Showbiz Megalomania
- Available for a limited time as a double digipack including an extra disc of B-sides and rarities from the period 1999-2001

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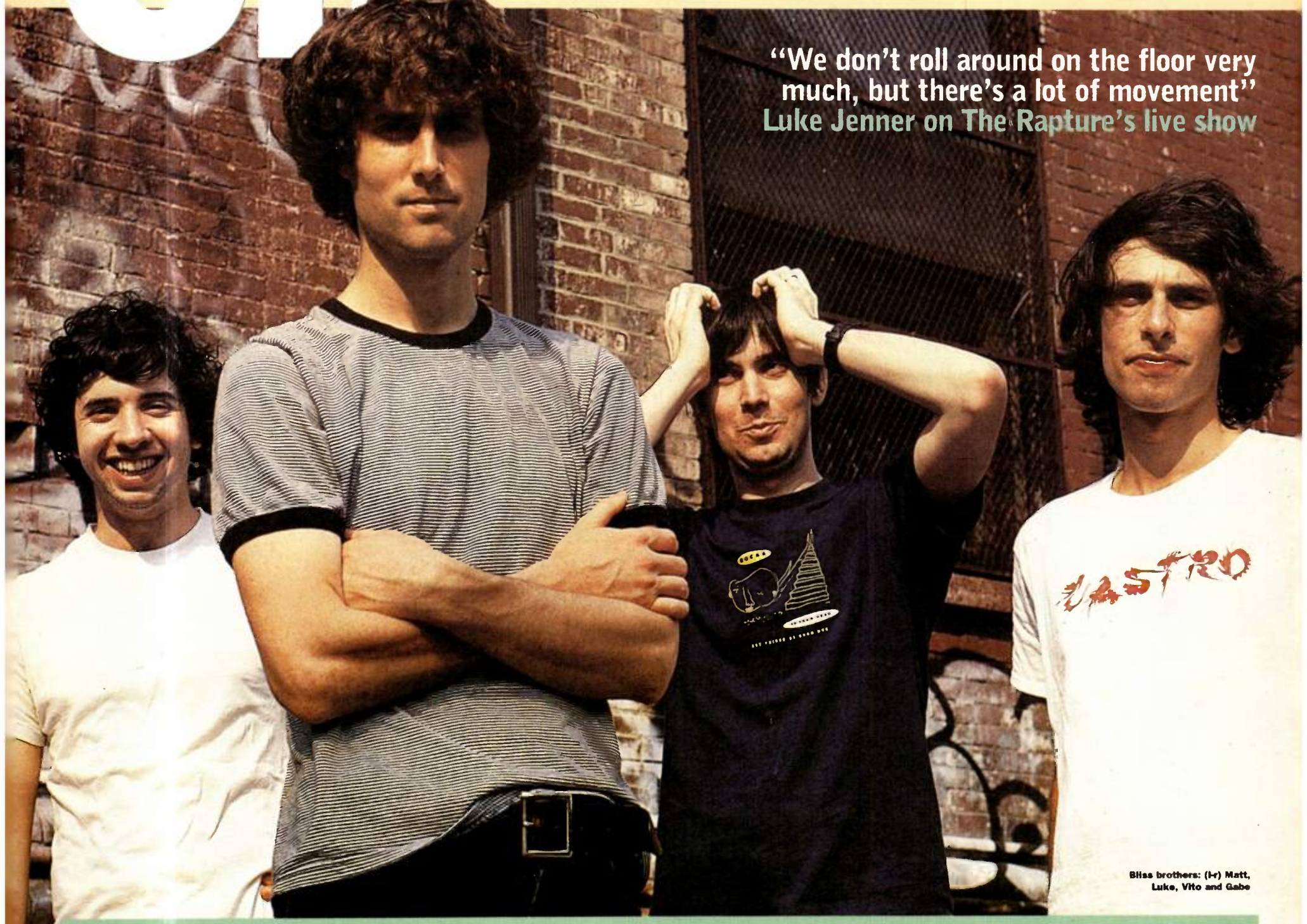
TOMORROW'S STARS TODAY

Edited by Kitty Empire



Bliss brothers: (l-r) Matt, Luke, Vito and Gabe

THE RAPTURE

Sleazy, punky, funky disco from New York. With good cheekbones

Good cheekbones, sleaze, punk, funk and disco... these are the things that make pop music great. And one band's got them all: fantastic four-piece The Rapture. Having already made the underground party anthem of the year with their last single 'House Of Jealous Lovers', The Rapture promise to have us begging for mercy by the end of their imminent UK tour.

"It'll be very energetic," warns cool-sounding singer/guitarist Luke Jenner down the phone from New York, the band's adopted home. "Sort of, like, cathartic. We don't roll around on the floor very much, but there's a lot of movement."

Luke's yelping vocals are just one of the many thrilling elements of The Rapture's sound. New single 'Olio' sounds like an extended nervous breakdown set to deep house, while 'House Of Jealous Lovers' pits melodramatic indie rock against pounding, cavernous disco. It's a brilliant hybrid that could only have been hatched in NYC. "There's a big history of dance music in New York and moving here made us a lot more aware of it," says Luke, who also works at the Plant Bar in the Lower East Side. "People dance in there and stuff. I'm around that quite a lot in my life."

The Rapture started life in 1998, when Luke and his childhood friend Vito Roccoforte (drums) moved to San Francisco to study at the city's State University. Their first band had been a Gary Numan-influenced combo with a dress code "exactly like The Hives: black matching uniforms with white ties". The Rapture mark one was "a lot more new wave – really dark sounding" and almost immediately caught the attentions of the area's indie labels. After a year's touring, and bedevilled by a constantly fluctuating line-up, Luke and Vito decided to up sticks and make a go of it in New York.

"Things got real rough along the way," drawls Luke languorously. "We ended up sleeping under the Brooklyn Bridge when we first got here and stuff like that. Like, in our van and stuff. It was just a real hard time and the other member decided to go back to LA where he's from."

Fortunately, Matt Safer was waiting in the wings, a bass player six years Luke and Vico's junior (they're 27) deeply into his disco and Philadelphia soul. Sax player Gabe Andruzzi completed the team. At the beginning of 2000, this new line-up went into the studio with hip production team DFA, eventually releasing two EPs on Sub Pop and Insound. "There's a seven-inch floating around somewhere as well," adds Luke, with characteristic vagueness. "Everything's a bit chaotic at the moment."

As Luke points out, nothing else around at the moment sounds like The Rapture, yet they chime in perfectly with the general renewed interest in a) New York, b) guitars and c) sexy electronic dance music. Their tour is bound to be one of *the* unmissable parties of the summer.

Alex Needham

The Rapture play London Sonic Mook Experimen(@ 93 Feet East July 5, London Neal's Yard Rough Trade Shop instore (6), London Trash @ The End (8) and Cardiff Barfly (8) – see *Gig Guide* for more dates. 'Olio' is released on Output on July 15 – hear it now on *NME.COM*

PHOTOGRAPH: PETER V. LAMBERTON

For they are jolly good fellows: (l-r) Francesco and Mario

PHOTOGRAPHY: BERND OTT/EWEN SPENCER

JOLLY MUSIC
Italo house inventors

When Italian disco music first briefly ruled the world at the beginning of the 1980s – a period that would later inspire the initial wave of Detroit techno artists – Francesco De Bellis and Mario Pierro were five years old. Now the pair, who were born on the same day (October 8, 1975) in the same city (Rome), hope to emulate the success of their predecessors like Alexander Robotnik and Gino Soccio. Francesco and Mario's weapon is Jolly Music, their modern cut'n'paste flexi-disco project.

"We developed the Jolly Music idea after we did a radio show called Frequency in Rome, where we would assemble tracks using samples from unknown second-hand records, cheap synthesizers and acoustic instruments," explains Mario, Jolly's lanky computer science student, over cappuccino in Bologna's grand Piazza Maggiore the morning after their show in the city's Link club. "We just try to use every possible source of funny material."

Under the name of Mat101, the duo have already established themselves on the electro scene, having released an album on Rome's excellent Nature label and remixed the likes of Adult.. But it is with Jolly Music, which exists concurrently alongside Mat101, that Mario and long-haired techno DJ Francesco are destined for crossover stardom, if new single 'Radio Jolly', a Moog-grooved lite-house odyssey, is anything to go by.

"Jolly Music is a classic Italian flavour," offers Francesco, who regularly scours Rome's flea markets for Jolly sound sources ("Every Sunday is a surprise!"). The group, whose Jolly moniker is a ubiquitous prefix popularised in Italy in the '70s (*NME* stays in a Jolly Hotel and chews Jolly gum), are currently re-recording their superb 2000 disco-mix debut, 'Jolly Bar', for Sony offshoot Illustrious. Featuring vocals from Echobelly's Sonya Madden and King Of Convenience Erland Oye, it promises to place Italy on the musical map permanently.

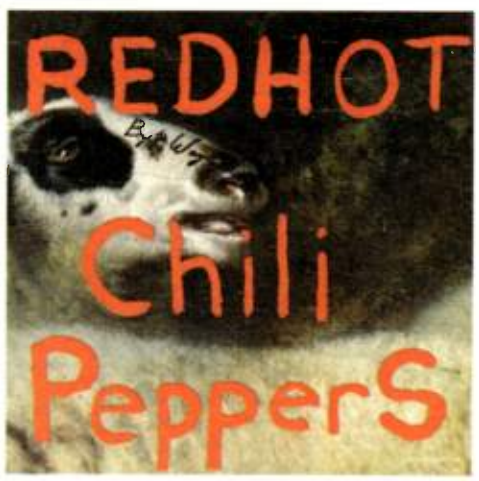
"We love soundtracks," admits Mario, "and Jolly Music is a soundtrack without a movie."

Which is, inevitably, jolly good news.

Piers Martin

'Radio Jolly' is out now on Illustrious – hear it now on *NME.COM*

HOT NEW SINGLE



RED HOT CHILI PEPPERS
By The Way

- According to research by music industry bible Music Week, the forthcoming album by the Chili Peppers is this year's most eagerly awaited release!
- The new single, By The Way, is the first taster from the album and it's everything we've come to expect from the world's loudest, funkiest, most downright entertaining rock band
- Look out for the stunning video to By The Way, directed by Dayton and Ferris who made the landmark Scar Tissue promo

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TURN ONS

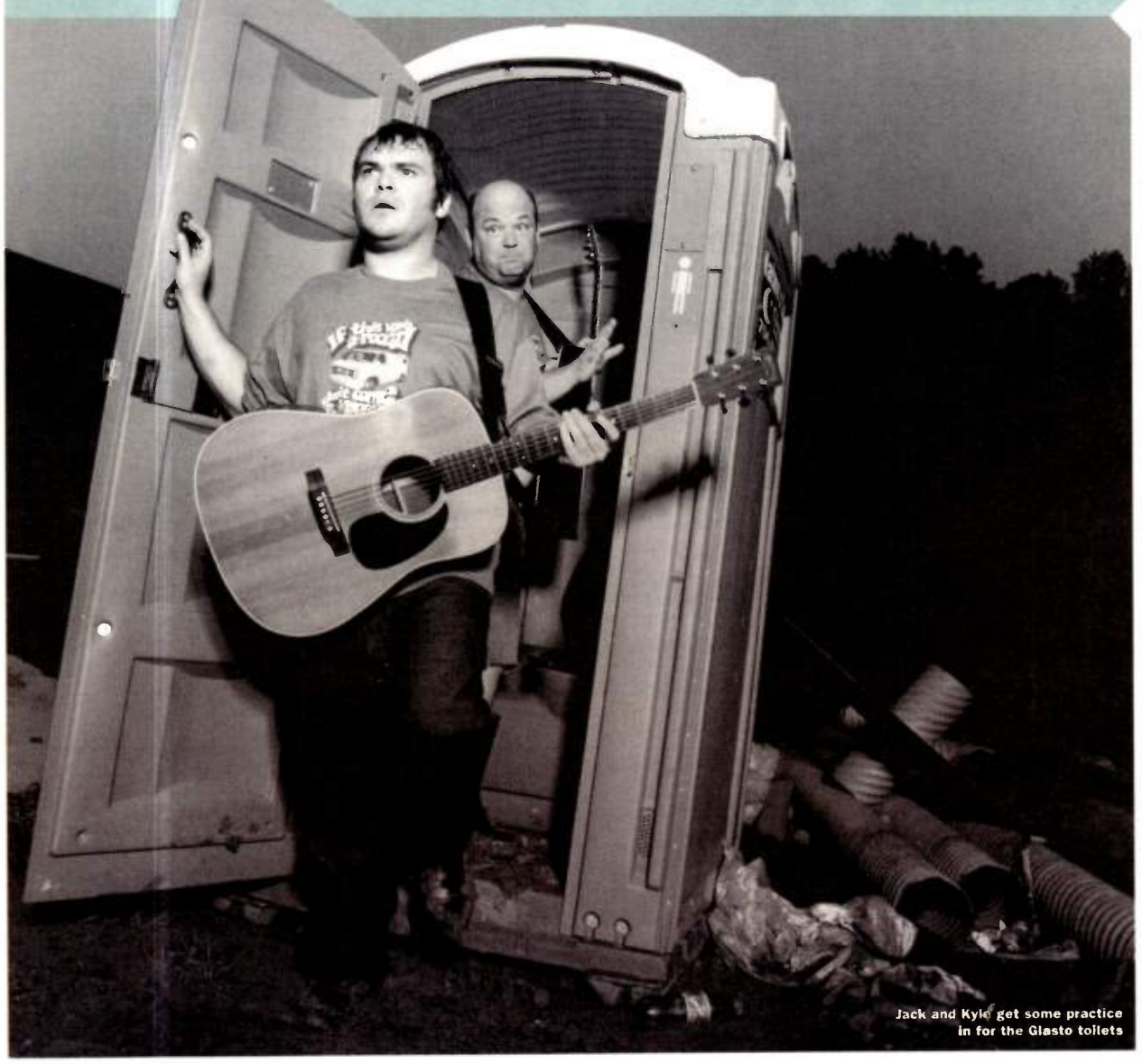
What's on the NME stereo

1 **A Rush Of Blood To The Head (LP)** Coldplay (Parlophone)
2 **Songs For The Deaf (LP)** Queens Of The Stone Age (Polydor)
3 **Untitled (LP)** The Coral (Deltasonic)
4 **Leather Girls** Death In Vegas (Concrete/BMG)
5 **Weak Become Heroes** The Streets (Locked On/679)
6 **Olio** The Rapture (Output)
7 **Kids Chorus EP** Tommy And The Chauffeur (Boobytrap)
8 **Losing My Edge** LCD Sound System (Output/DSA)
9 **Machine Say Yes (Tiga Mix)** FC Kahuna (City Rockers)
10 **London Is The Place For Me: Trinidadian Calypso In London 1950-1956 (LP)** Lord Kitchener And Friends (Honest Jon's)

One more hero: The Streets

TENACIOUS D

Semi-pisstake soft-rock from a friend of the stars



Jack and Kyle get some practice in for the Glasto toilets

You may not yet have heard of ermine-clad cock-rock emperors Tenacious D, but you will know them by the trail of superstar friends – Dave Grohl, Tool and, erm, Gwyneth Paltrow. You see, the D's hyperactive frontman is impish, blimpish movie star Jack Black, Gwynnie's suitor in *Shallow Hal* and master of lethal sarcasm in *High Fidelity*, *Jesus' Son* and other leftfield screen gems.

But outside of movies, Black and his musical partner Kyle Gass are actually a fully-fledged band whose Dust Brothers-produced debut album is packed with hilariously dead-on semi-pisstake soft-rock anthems about sex, food, sex and their own unassailable greatness. Notorious in the US for their cable TV series, the D began playing live as part of the same mid-'90s LA comedy troupe where Tool frontman Maynard James Keenan used to hang out.

"Maynard tried to glean what he could from our genius," sniffs Jack. "They stole everything they know from Tenacious D."

"It's the highest form of flattery," adds Kyle.

"Yes, and lameness," agrees Jack.

Dave Grohl is also a devoted D-sciple, playing on their album and recruiting them for a Foo Fighters video.

"Our first conversation was that we should reform Nirvana with him and Krist," says Jack. "Obviously you can't replace Kurt Cobain with one man, so Kyle and I would work together to fill that void. But Dave rejected it. Apparently there was some kind of legal problem."

The D have an imperial way with language. They don't "rule", they "reign". They don't have critics but "nay-sayers" who should be "scolded". And yet most of their *South Park*-meets-*Spinal Tap* tunes sport lowbrow titles like 'Fuck Her Gently' and 'Cock Pushups'. "We're alchemists," Jack explains, "and it's been proven that when genitals come together, it feels good."

Britain gets its debut taste of live D-mentia next week with the band's Glastonbury and London dates.

What can D-virgins expect?

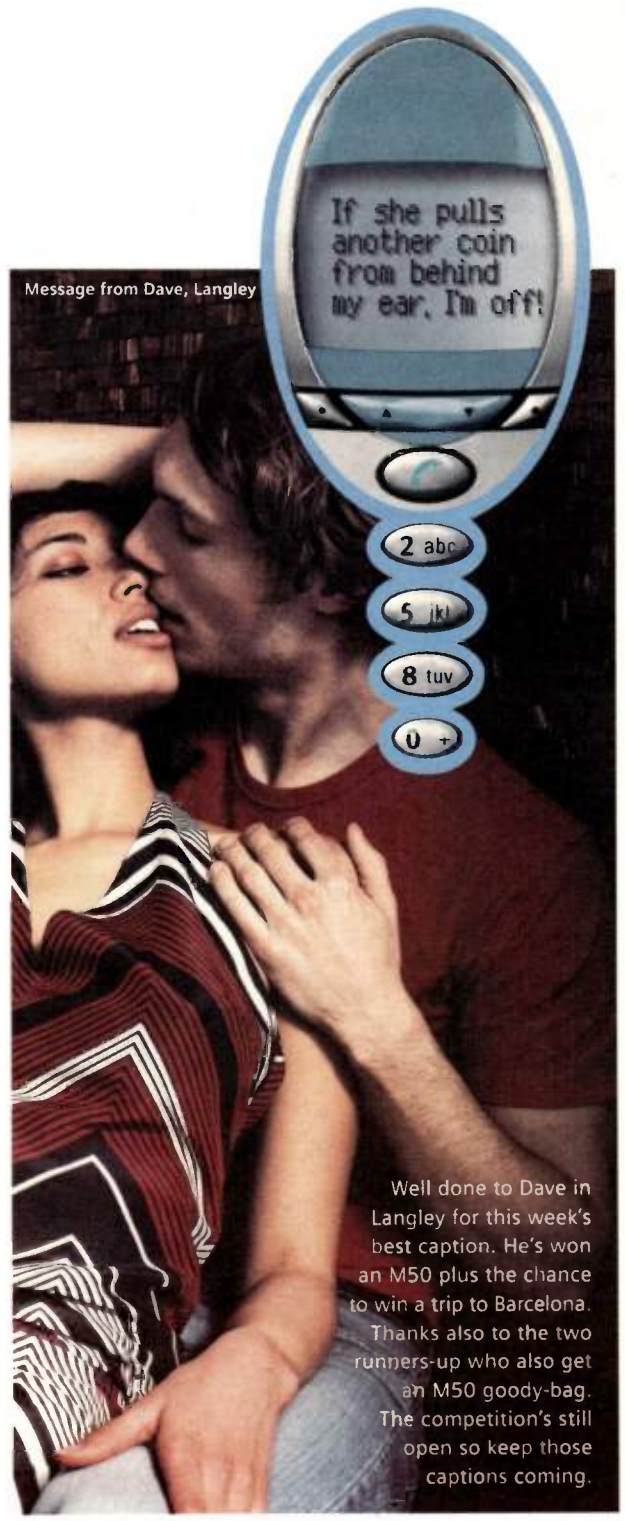
"Most concerts are boring," says Jack. "But when you come to a Tenacious D show you can expect to be transported to a magical land of joy and frolic."

And the naysayers?

"They will rue the day."

Stephen Dalton

'Tenacious D' is out on Epic July 1 – hear a track now on *NME.COM*. Tenacious D play Glastonbury Festival and London Mean Fiddler (July 5)



Message from Dave, Langley

Well done to Dave in Langley for this week's best caption. He's won an M50 plus the chance to win a trip to Barcelona. Thanks also to the two runners-up who also get an M50 goody-bag. The competition's still open so keep those captions coming.

Runners up
"Is that a stray nostril hair love?"
Carla from Hackney

"I wish I'd worn me specs, I keep missing her mouth."
Jim from Manchester

SIEMENS
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Keep your captions coming to:
www.my-siemens.com/m50

GLASTONBURY 2002 WELCOME TO THE BEST WEEKEND OF THE SUMMER

It's back! After last year's fence-building leave of absence, the Glastonbury Festival is returning to take its rightful place at the forefront of the festival calendar. Forget all that cosmic stuff about King Arthur and the Tor: this festival is a legend in its own right, more eagerly anticipated with each passing year. With threats from the authorities hanging over its head, it's worth remembering just what a unique and valuable event Glastonbury is. Sure, there are other great festivals, but few of them come with such a priceless history or such a future full of promise. And no wonder: from the Healing Fields to the Pyramid Stage, it's a unique three days of music, events and undesirable leisurewear that even has room on its stage – and in its heart – for **Rod Stewart**, **The Vines**, **Spiritualized**, **Black Rebel Motorcycle Club**, Mis-Teeq and a thousand other bands touch down at Worthy Farm this weekend: *NME*'s essential guide features interviews with some of the best. Watch out for a pre-Glasto encounter with the triumphantly returning **Coldplay** (page 32), who are already promising that their set will be the best show of their lives. At the other end of the spectrum, there's ultimate cult hero **Billy Childish** (page 23) who'll be churning up the fields with his primeval rock'n'roll slime. And that's just the beginning. So pack your (free) bag and get ready for the time of your life.

TEXT: VICTORIA SEGAL/STEVE SUTHERLAND PHOTOGRAPHY: ANDY WILLSHER

30 USES FOR YOUR FREE GLASTOBAG

Think that's just a bog-standard plastic bag that's keeping your precious NME dry this week? Think again! It's your free special Glasto Bag™ and here's 30 reasons why you shouldn't leave your tent without it...

1 **It's a mat. Sit on it. Your bum won't get wet.**

2 Stick it on a pole above your tent. It makes a great marker flag.

3 **Tie the bag over your shoe to keep out the mud (buy a second copy for the other foot).**

4 It folds into a great wallet to keep your stash safe all day.

5 **If it rains, use it as a hat.**

6 It's a drink carton. You can milk one of Michael Eavis' cows into it.

7 **Four in the morning. The lentil burger seeks its revenge. Crap in the bag and avoid tripping over hundreds of guy ropes on the way to the bogs.**

8 Got the fear? Ease your panic by holding the bag to your face and breathe calmly and deeply... in... out... in...

9 **Watch out! Festithieves about! Bury your valuables under the tent in your trusty Glasto Bag.**

10 Bored? Invent a game like chucking stones as high into the air as you can and then trying to catch them in the bag.

11 **Too much pear cider? Gotta vom? Use the bag, mate. Save your trousers.**

12 Save yourself the hassle of revisiting the bar. Fill the bag with beer, stick a straw in it and hey-ho – your own personal portable bar.

13 **You don't want to miss one second of Rolf, Rod or Roger, so pack some sarnies in the bag and you need never leave the, ahem, moshpit.**

14 Hungry? Broke? Peg the bag across the entrance to a rabbit hole and hope one of the big-eared blighters bolts into your trap.

15 **It could be damp. Lighting fires could be a problem. Why not fill the bag with dry paper and kindling and be the guv'nor of your campsite?**

16 Cut out the corners and pull over legs. *Voilà!* Incontinence pants. Just in case the effects of the dogburger last all weekend.

17 **You're skint. But you can play 'Wonderwall' on the noseflute. Play it, then, and place the bag at your feet to collect vital coinage.**

18 Forgot yer bumbag? No problem. Slice a couple of holes in the top of your bag and attach it to your belt. Place mobile, skins, spare socks, bog roll etc therein.

19 **You're in the countryside so get on the rural pastimes tip. Fill the bag with water until it balloons, attach it to a pole**

and beat people around the head with it, chanting, "Widdishins! Widdishins! Bladder on a stick!"

20 This has been the greatest weekend of your life. You fuckin' love everyone. No really! You really fuckin' love the sky and the trees and the grass and... Fill the bag with bits of Glasto and take it home with you – y'know, leaves'n'shit – just to remind yourself how wankered you must have been.

21 **Dropped your watch in the piss stream? Don't fancy going in after it with the pinkies *au naturelle*? Fair enough. Whack the bag over your hand and grope away. The bag will keep the germs at bay.**

22 You told your mum and dad that you were staying at a mate's for the weekend 'cos there was no bloody way you were going to that bloody hippy festival with all them smelly... etc etc. Yawn.

The TV cameras swoop around. You're about to be busted by telly. Grab your trusty bag and shove it over your head. It's a great disguise. Don't leave it there though. You'll suffocate.

23 **You stink. Fill the bag with water. Punch some holes in it. Hey presto – it's a shower!**

24 Some bastard's Stanley-knifed your tent to nick your sleeping bag. Don't despair. Tape the bag over the gash. That'll keep the rain out.

25 **You brave the bogs. Break the bag open and it becomes a handy, hygienic toilet seat cover.**

26 Don't be a pig. Pick up your litter. Put it in the bag. Put the bag in a bin. Do your bit for conservation.

27 **This New Age punk's got off with your girl/boyfriend. Bastard! Collect bugs/snakes/spiders in the bag. Sneak over to the tent where they're shagging. Lift the tent flap. Unleash sweet zoological revenge!**

28 The ground's well bumpy. You can't sleep. Get some scissors. Snip off a lot of snoozing hippies' hair. Fill the bag. Aaaaaah! What a lovely pillow. Sweet dreams.

29 **It's a prayer mat. Place a pic of David Beckham in the bag. Kneel on it and pray we win the final. (This one was still relevant as *NME* went to press.) Alternatively, place a pic of Klose in it and just pray the Germans lose.**

WIN!

30 **Aha! There is no 30! Or is there? *NME* will give a fantabulous prize to the *NME* reader who sends in photographic evidence of a totally smart use of the bag that we haven't thought of!**

MONKEY BUSINESS

SPACE MONKEYZ VS GORILLAZ

Laika Come Home

- Withstanding incredible G-forces the Space Monkeyz have successfully taken over the Gorillaz eponymous debut to produce Laika Come Home, a brand new dub reworking of the album
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- Space Monkeyz are D-zire, Dubversive and Gavva, who have individually worked with the likes of George Clinton, Linton Kwesi Johnson, Jamiroquai, Horace Andy and Dennis Bovell

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WHAT'S IN YOUR BAG?

Bin bags, wet wipes and pink Wellington boots: just some of the essentials you'll need to survive the Glastonbury experience

Text: Peter Robinson

ALESHA, MIS-TEEQ

PINK WELLINGTON BOOTS
"We're gonna get them done with heels on! Prada pink Wellington boots! Hahaha! I'm going to have quite a big bag because you need to keep these things on you."
RAIN MAC
"Not very glamorous, perhaps, but this is Glastonbury, isn't it? Some people cut holes in bin liners, but that's not for us. We expect the rain, we expect the mud, we're going to make sure we're kitted out head to toe in protective clothing. To protect us from Rod Stewart? NO!!!"
UMBRELLA
"This is in case the rain mac isn't thick enough. I've always wanted to do Glastonbury and you might as well do it properly!"
MAKE-UP
"I'm going to take some waterproof mascara just in case rains. It would have to be L'Oreal, too."
PACKED LUNCH
"We like our own food – we'll have some oxtail and some West Indian white rice. They're selling ostrich? *(Snorts)* Don't make me laugh! No! No ostrich!"

SIMON, SOUTH LONDON DRUG DEALER

DRUGS
"Well, it's what I'm there for, isn't it? I'll have coke and Es."
TWO WALLETS
"If someone asks you to show them your wallet, give them the one without your drugs in."
A BIN BAG
"This is nothing to do with drugs, just to keep dry if it rains. I was there when it was pissing it down a few years ago and learned my lesson."
MOBILE PHONE
"If I lose it I'll just go into the VIP area, that's where most of my clients are, anyway."
CONDOMS
"For swallowing the evidence? No! For shagging."

Out in the Highlands, Roddy practises for the hardships of Glasto

RODDY, IDLEWILD

A BIN BAG
"Always, always, always have a bin bag. Sit on it, cover your head with it, make a raincoat out of it. I always have a bin bag. I don't have a preference for one with ties, just any old bin bag. And I'll only have one."
A COPY OF *ROBINSON CRUSOE*
"It's quite a relevant book for that kind of atmosphere."
A PIPE
"I've always thought pipes would be a good idea at festivals, they just look good too. Imagine sitting at a table at a festival with your pipe on it. It'd look great."
CAMERA
"Disposable, and black and white for the timeless feel. The whole point of festivals is to wake up and not know what's happened, but cameras help you to piece it together afterwards."
COMB
"I don't normally comb my hair, but festivals are a good place to start."

ROLF HARRIS

PONCHO
"I bought it in 1970, in Canada, from a Peruvian shop. It's a wonderful llama wool, woven poncho in browns and greys and whites. It's threadbare and lovely."
PENS AND PAPER
"I'll have to have these for signing autographs. It's nice to do Rolferoo pictures and put some red in the cheeks and some red on the bow tie *(laughs big Rolf laugh)* and sign people's names in red then outline it in black so that it looks really flash for them. Yeah!"
A ROLL OF TOILET PAPER
"*(Guffaws – twice)* Just in case! You have to have these things with you. Wet wipes? Well, I've never thought of them... You've talked me into them! Toilet roll *and* wet wipes! Fantastic! Which ply of toilet roll? *(Guffaws)* Oh, just the standard one, hahaha! Oh, god, please, no... *(?!)*"
CAMERA
"I've just got an old Pentax. If I don't have time to paint something I'll take a picture of it."
A SLEEPING MASK
"I get them off airlines, just in case there's a chance of getting a bit of sleep. Ear plugs? Yes!"

"You have to have toilet roll with you. Wet wipes? Toilet roll and wet wipes! Fantastic!" **Rolf Harris on his festival essentials**

JO WHILEY

WALKIE TALKIE
"To avoid looking like a knob standing in a field with a mobile phone, like everyone else."
TALCUM POWDER
"It stopped trench foot in 1914 and should still do the job today. Rotting limbs are to be avoided at all costs and humble talc can do just that."
A UV SECURITY PEN
"To scribble on unwitting festival-goers, eg 'twat on stilts' or 'my noodles will poison you', which only come to light when they enter the dance tent and their true nature is revealed."
PLASTIC BAGS
"Sturdy, black and in a huge roll."
BROWN WIG
"For when Rod Stewart takes to the stage, because we all know that he prefers blondes."

Jo Whiley takes sensible precautions against trench foot

INSPECTOR ANDY JACKSON, AVON & SOMERSET CONSTABULARY

PEN
"We don't have any specific type of special issue pen. Just a pen."
SWISS ARMY KNIFE
"I'm tempted to be flippant and say that it's for fending people off, but they do come in really useful, what with all the different attachments and things."
MAP
"As well as the festival area itself, we cover a lot of other territory."
BODY ARMOUR
"Glastonbury's not too bad for violence, but we do keep vests with us."
MOBILE PHONE
"We use Nokia phones, on the Vodafone network, which works fine at the festival. Do I have a ringtone? No!"

PHOTOGRAPHY: MARTYN GARDENER/BIGPICTURESPHOTO.COM/LFI/IPN/TERRY LEWIS

A HERO'S WELCOME

Named after an extinct chicken and loved by The White Stripes and Kylie, Billy Childish's band are the weirdest must-see band at Glastonbury this year

Words: Pat Long Photography: Pat Pope

Medway to the world: the 42-year-old Billy dreams of the New Bands Tent

With his Lord Kitchener moustache and World War One private's demob uniform, Billy Childish looks more like a gardener from *The Edwardian Country House* than England's Last True Punk Rocker. In a vegetarian café in central London on a sunny afternoon, this folk hero and autodidact greets *NME* with a military handshake: heels clicking together, head nodding slightly. It's an almost supernatural gesture of politeness from a man responsible for songs like 'I've Been Fucking All Your Daughters And Pissing On Your Lawn'.

A poet, artist, producer and musician of astonishing prolificacy, over the last 24 years the 42-year-old former Stephen John Hamper has made around 2,000 paintings as well as writing two novels and countless books of poetry. He's also played on over 100 albums – averaging four a year – with a multitude of lo-fidelity, high-cult value kitchen sink garage bands, including Thee Milkshakes, Thee Mighty Caesars and Thee Headcoats. Like a one-man rock version of the Campaign For Real Ale, Childish's pro-DIY, anti-corporate stance and dedication to protecting the old ways from being abused has meant he's languished happily on the sidelines of the music business for most of his life.

Now his new group, The Friends Of The Buff Medway Fanciers Association – The Buff Medways for simplicity's sake – find themselves in the curious position of being cool, thanks to the patronage of fans like Jack White and The Hives. In fact The White Stripes are so enamoured of Childish that they wanted him to appear on *Top Of The Pops* with them, daubing one of his brutally naïve paintings while they ran through 'Fell In Love With A Girl' for the teenies.

Stranger still, Billy Childish will be joining the likes of Mis-Teeq and Rod Stewart in making his inaugural appearance at Glastonbury with The Buff Medways. In the New Bands Tent. The sight of Billy, drummer Wolf Howard and bassist Johnny Barker playing to the tie-dyed smellies is sure to be one of the weirdest – and therefore unmissable – all weekend.

***NME*: Why did you choose the name Billy Childish?**

BC: "All the punk rockers used to have exciting names, so when a friend of mine started to call me Billy Childish it just stuck. Now everyone calls me Billy, even my mother. It's all a bit of a nonsense, but I think there's something undignified about being called Billy Childish and something equally undignified about changing my name back *(laughs)*."

So what is a Buff Medway?

"It's a breed of chicken that someone knocked up on an allotment in Gillingham for the London hotels in the last century: it's big and buff-coloured with five toes. It died out about the time of the Second World War, but we know what breeds made it up and that's why it's possible to recreate. My friend and I have started the breeding process, but a fox got the first lot."

Kylie named her 'Impossible Princess' album (later retitled 'Kylie Minogue') after one of your poems, didn't she?

"She was a nice lady, she rang me up and was very polite and very respectful. I don't really understand what she does – I've only ever seen it once and that was on TV in a hotel room about 12 years ago. She hasn't spoken to me recently, no. She asked me for a painting for some book she was doing and I haven't really heard from her since."

What's changed about your music over the last 20 years?

"Nothing. I try to make all the records sound like the first LP. I don't bother developing. I believe in devolution; politically, artistically and culturally. We need smaller government, local government, we need the homegrown and home-made, which means people doing things because they like it, not because there's money in it. That's what my work's about."

You insist on using the same tatty old '60s amps when you play.

"I'm interested in closing the gap between band and audience. That's why I don't like big, loud amps or

> **"We have started the breeding process, but a fox got the first lot" Childish on his Buff Medways experiment**

big venues. I like playing back rooms of old pubs, places with regular nick-nacks and regular ornaments in. Places that are like someone's house, not black rooms with coloured lights and a big PA. I don't like art galleries, either. Too antiseptic, too many white walls. *(Frowns)* They're like hospitals."

How do you manage to be so prolific?

"It's not that I release so many albums; other groups release so few. It's just a different attitude to what creativity is. It only takes us two days to record an album, so if we have some songs, we record an album and just release it. We've done albums in four hours before. Once, in Thee Milkshakes, we released four albums in one day, because we were told it'd be committing commercial suicide. We liked the idea of commercial suicide *(laughs)*."

So are you finally making some money now?

"Some months I sell a few paintings, sometimes I have a record out, or sometimes I do some readings. They all help keep me afloat, but I never do something just for the money. I think amateurism is best. I did everything on the dole for about 12 or 13 years. That way it means that you're not doing things just for the mortgage. I believe that you should be able to be rewarded for what you do on its own merits."

It must be quite lonely, maintaining such a hardline stance.

"Yes. Especially if you're putting out work and you think it's of value and it's ignored because it's not sold in the right way. Every now and then I get a little bit of recognition. Nirvana liked Thee Headcoats. Eddie Vedder. Some of the chaps in REM as well, but I haven't even heard most of these people's music. I'm not really doing what I do for people now, anyway: I'm doing it for the people who aren't born yet. I'd like to get some recognition, but I know I'll get recognition anyway, whether it's now or later. Eventually if you do something of quality for the right reasons, it flowers. You reap what you sow. And I sow good stuff."

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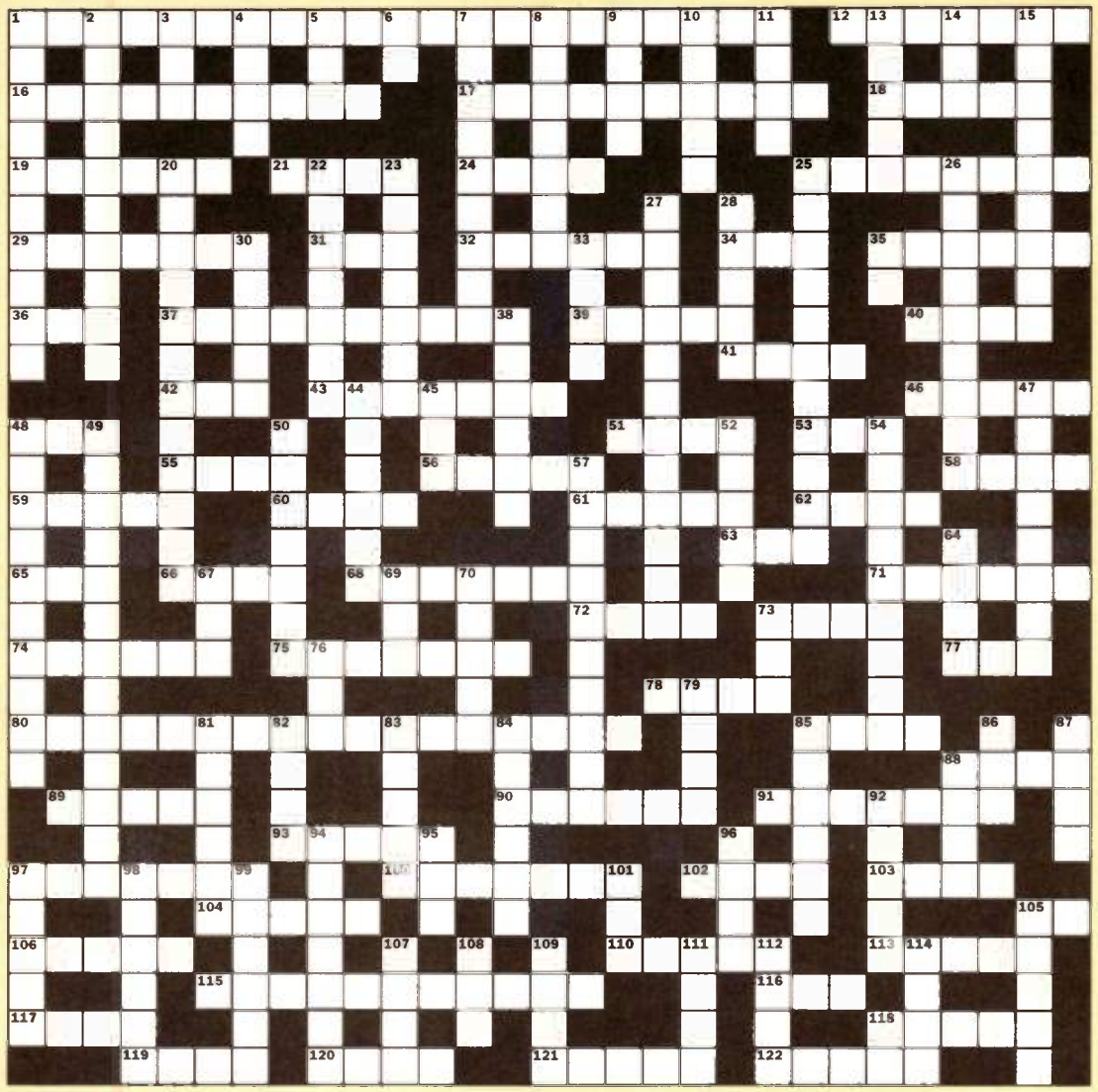

CLUES ACROSS

1+16A Rain at Glastonbury? Rod Stewart knew just what to rely on in Glasto's first year (2-3-8-4-4-3-3-4)
12 This Glastonbury act are only happy when it rains (7)
17 *"The rain is coming down, rain like never before"*, Ash (10)
18 Glastonbury _____, as the festival was last called in 1980 (5)
19 (See 79 down)
21 (See 4 down)
24 Very angry with the inclusion of one of The Vines (4)
25+92D *"'Cos you're my sunshine, you're my rain"*, Oasis (3-5-5)
29 Group that headlined the first Monsters Of Rock in 1980 (7)
31 Edwin Starr had more than a battle on his hands to record this (3)
32 A tree's been cut down by Patti Smith (6)
34 Move fast to catch this Spiritualized number at Glasto (3)
35 Shout this if The Dandy Warhols are not value for money onstage (3-3)
36 Has chopped a band from Glastonbury (3)
37 They promised *"I'll be there for you when the rain starts to fall"* (10)
39 Getting fed up with this Humble Pie album? (3-2)
40 Seeing Rod on stage, do you think he's this? (4)
41 In 1965 The Beatles played at New York's giant ____ Stadium (4)
42 Seattle band are in the stadium (3)
43 (See 46 across)
46+43A Film and album of the Stones' 1969 free festival at Altamont (5-7)
48 In 1976 they made their debut at the 100 Club's first punk extravaganza (3)
51 Group that at short notice in 1995 replaced the Glastonbury headlining act Stone Roses (4)
53 (See 35 down)
55 Rod Stewart's record label from 1975 to 1982 (4)
56 Twinned with Reading for the annual Carling Weekend festival (5)
58+113A No talking allowed during No Doubt's performance (4-5)
59 *"_____ kindness is overflowing, and I think it's going to rain today"*, Randy Newman (5)
60 (See 82 down)
61 The Smashing Pumpkins and Talk Talk are both of the same time (5)
62 Saw (ahem) them at last month's Ozzfest? (4)
63 Saw (ahem) The Slits make this album? (3)
65 Nashville beginnings for a rapper (3)
66+68A Indian artist who performed at Woodstock (4-7)
71 The Stone Roses and that country gentleman (6)
72 Travis get involved in a ridiculous idea (4)
73 (See 105 down)
74+26D *"Never knowing who to cling to when the rain set in"*, Elton John (6-2-3-4)
75 Veterans of Woodstock, Live Aid and Woodstock II in 1994 (7)
77 While the sun shines, one of the Men At Work will be making it (3)
78 Glastonbury act Orbital have got nothing to shake *NME* (4)
80 They should have 'Something 4 The Weekend' while at Glastonbury (5-5-7)
85 *"Someone left a ___ out in the rain"*, from Jimmy Webb's 'MacArthur Park' (4)
88 Local band headlining the Manchester RAR Carnival in 1978 (4)
89 Lush getting their big album break in 1994 (5)
90 'The _____ Suicides', musical soundtrack by Air (6)
91 *"I'm going where the sun keeps shining, through the pouring rain/Going where the weather suits my _____"*, from Nilsson's 'Everybody's Talking' (7)
93+104A Where The White Stripes will be put up while at Glastonbury? (5-5)
97 *"Please share my umbrella"*, The Hollies (3-4)
100 Event also known as the Global Jukebox in 1985 (4-3)
102 (See 50 down)
103 Record label for Moby (4)
104 (See 93 across)
105 The Bluetones stuck in the lift (2)
106 Jones the voice? (5)
110 Below is the change made to Glastonbury (5)
113 (See 58 across)
115 Yes, I've come to see Stereophonics, but I didn't want to actually hear them (4-7)
116 Like the legs of Rod Stewart or those shots of The Beta Band (3)
117 Type of music first introduced to Glastonbury in 1989 (4)
118 *"I saw a white ladder all covered with _____"*, from Bob Dylan's 'A Hard Rain's A Gonna Fall' (5)
119 Gruff voice of 80 across (4)
120 It's 'A ____ Less Ordinary' for Ash while at Glasto (4)
121 Jack and Meg _____ (5)
122 He was the man for Mary Wells (2-3)

CLUES DOWN

1 Real dismal arrangement for Mercury Rev (3-2-5)
2 You won't be able to see Spiritualized do this number at Glastonbury (3-2-5)
3 Radio is more than enough for this heavy rock act (3)
4+21A By end was getting irritated with Hundred Reasons' drummer (4-4)
5+8D City renowned for its history of jazz and Mardi Gras festival (3-7)
6+14D Mud in 1975 – make an exclamation (2-3)
7 Mud there was also the previous year – beastly way to walk (5-4)
8 (See 5 down)
9 ____ Gong, a Bob Marley record label (4)
10 Hamish Rosser has recently taken over their drumsticks from David Oliffe (5)
11 Nic ____, together with David Puttman, made a 1971 movie of Glastonbury (4)
13 They're appearing at Manchester's upcoming Move festival. What's it all about, Cilla? (5)
14 (See 6 down)
15 It comes out of The Bush, settles on your food and just eats (6-3)
20 He's a member of Black Rebel Motorcycle Club (6-6)
22 He was '4 real' (7)
23 *"I know to you it might sound _____, but I wish it would rain"*, The Temptations (7)
25 The 'man in white' who brought a touch of class to Glastonbury in 1998 (4-7)
26 (See 74 across)
27 Festival stalwarts who in 1978 played in front of the Egyptian Pyramids and beneath a lunar eclipse (8-4)
28 Those *NME* Awards (5)
30 Festival organisation founded by Peter Gabriel in 1980 (5)
33 A month before storming the charts they headlined at the very first 'Glastonbury' in 1970 (1-3)
35+53A The Moody Blues appearing at the Isle Of Wight festival? Leave immediately! (2-3)
38 Pete _____, folk singer sounding like a festival veteran with 'Waist Deep In The Big Muddy' (6)
44 (See 107 down)
45 ___ Tolhurst, drummer with The Cure (3)
47 1967 pop festival that made legends of Jimi Hendrix and Janis Joplin (8)
48 The 'man in black' who brought a touch of class to Glastonbury in 94 (6-4)
49 Group that closed the pop festival in 47 down with 'California Dreaming' (5-3-5)
50+102A *"Well, I wake in the morning, fold my hands and pray for rain"*, Bob Dylan (7-4)
52 Percy changed his name on joining Super Furry Animals (5)
54 *"By the time we got to _____ we were half a million strong"*, Joni Mitchell (9)
57 Will this group make Glastonbury like Woodstock with their sign saying 'Love Is Here'? (10)
64 They've been 'Deconstructed' by a world leader (4)
67 King Sunny ___, featured in Glasto's first dabble with 'world music' in 1983 (3)
69 Record label with seemingly luxurious accomodation at Glastonbury? (3)
70 _____ Griffith, albums include 'One Fair Summer Evening' and 'Storms' (5)
73 A bit of a scandal with these Germans (3)
76 Unfair in the end for a Glastonbury act... (3)
79+19A ...so for a main alteration here's one of their albums (4-6)
81+87D Glasto act lifts a Moby remix (6-4)
82+60A *"High and dry, out of the rain"*, Daryl Hall & John Oates (4-4)
83 Get the wrong angle on this Rod Stewart number (5)
84 *"In summer we can taste the rain"*, Alien Ant Farm (6)
85 Blondie hoping for an invite? (4-2)
86 Defunct band appearing in Glastonbury (3)
87 (See 81 down)
88 Touched by this act seen at Glasto in 1987? (4)
92 (See 25 across)
94 Speaking of including a bit by a dance act (7)
95 Polite inclusion of a group from the States (3)
96 Groove Armada member turns up in a different coat (4)
97 Mercury Rev man takes an unusual break (5)
98 Elvis is somehow right for a Hundred Reasons (6)
99 Missed them at Glasto '86? Then try this summer's Fleadh (6)
101 'I Feel Like I'm Fixing To ___' by Country Joe & The Fish was a Woodstock treasure (3)
105+73A OK Clara, it can be arranged for Glastonbury this year (5-4)
107+44D Expected to perform 'Stairway To Heaven' and 'Bohemian Rhapsody' at Glasto (4-6)
108 Risky in the end to have this classical jazz rock group at Glasto in 1979 (3)
109 Owns a different version by JJ72 (4)
111 *"Let it shower down over me, soak me to the ____, yeah"*, from Ian Brown's 'Love Like A Fountain' (4)
112 They played a farewell concert at Wembley Stadium in 1986 (4)
114 By Moby, but it's not his work (4)
118 Wendy __, singer with '80s band The Photos (2)

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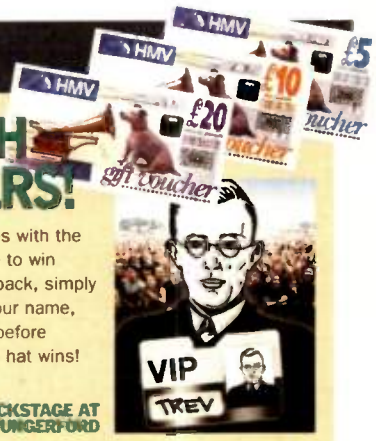

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COMPILED BACKSTAGE AT GLASTO BY TREVOR HUNGERFORD

ANSWERS FROM JUNE 15 ISSUE

Across: 1 Without Me, 6+9A Diary Of A Wimp, 10 One Step, 11+17D Spirit In The Sky, 12 Vampire, 14+15A Oh Happy Day, 18 Nelly, 20 King, 21 MASH, 24 Izitso, 26 Shoe, 28 SOS, 30 Oasis, 31 Let It Be, 33 Ely, 34 Hot, 35 Payne.
Down: 1 Woodstock, 2 Travis, 3+16D Original Prankster, 4+27D Tape Loop, 6 Dream Syndicate, 7 Althia, 8 Yep, 13 Easy, 19 LFO, 22+5D Highly Evolved, 23+25D Bessie Smith, 29 Jet, 32 Boy.

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MICHAEL EAVIS

Burn it!

From Sinatra to Oasis: Glastonbury's head honcho picks ten classic tracks

TEXT: SIOBHAN GROGAN

1 PRIMAL SCREAM
Movin' On Up

"A big, big favourite. I was milking the cows years ago and I had the radio on in the milking parlour. Suddenly this came on and I climbed up on the cow's back to get at the radio to turn it up. I said to the chap that was working with me, 'Cor, that's a damn good tune'."

2 THE STONE ROSES
Love Spreads

"You can't beat that. They offered to play for the village at Pilton Party and we had the completed version of The Stone Roses, the original band. We were talking to Oasis about the summer and I invited them down to Pilton, too. When Ian wandered in, I said, 'You're not Liam...?' He said '*(Mancunian accent)* I wish I fookin' was!' *(Laughs)* He had the same sort of look about him and I got muddled up!"

3 OASIS
Live Forever

"There's lots of great Oasis tunes but I think I'll go for this. We were in there at the start in '94 and they were brilliant then. Then they headlined in '95 when there was a big Oasis fever. I've always had a soft spot for Oasis. I could see straight away that they were potential stars."

4 RADIOHEAD
No Surprises

"This reminds me of their amazing set in '97. You could hear a pin drop. That was probably the most magical moment of all time, I think. It was raining a bit but I don't think it rained when they played. They couldn't hear themselves 'cos the monitors weren't working so they were complaining to the sound engineer, but in some ways it made it better. The sound out in the arena was absolutely perfect."

5 VAN MORRISON
Madame George

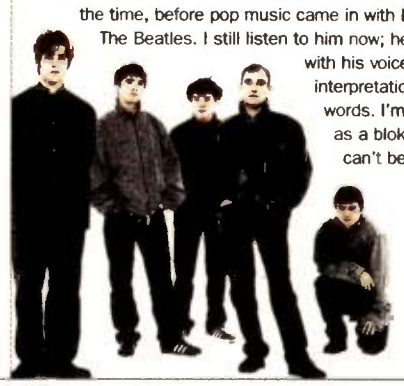
"This is still one of my favourites. It's got staying power and if I want a real change in my music any time now I just play 'Madame George' maybe twice a year or something. I always go back to it."

6 ELVIS COSTELLO
Oliver's Army

"This reminds me of when we did a demonstration down at the nuclear plant in Barrow years ago. There were about 5,000 people there and Elvis came. He played lots of his songs including 'Oliver's Army' and he did a bit about the nuclear threat. He's absolutely spot on, really great."

7 FRANK SINATRA
Send In The Clowns

"This reminds me of when I was about 14 and he was the crooner at the time, before pop music came in with Bill Haley and then The Beatles. I still listen to him now; he's the all-time great with his voice and his interpretation of music and words. I'm not sure about him as a bloke but musically, you can't beat him."



8 THE CHEMICAL BROTHERS
Hey Boy, Hey Girl

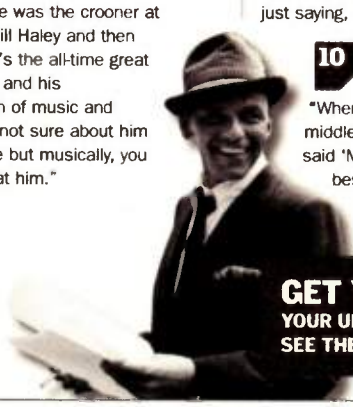
"They're just brilliant, I love this one. I thought about having it at my wedding recently, you know, *'Here we go!'*, but I thought it probably wouldn't suit the little chapel! The Chemical Brothers are always great to have at the festival. There's never a dull moment with them."

9 ELVIS PRESLEY
How Great Thou Art

"This is a beautiful song. Whoever or whatever made the universe, it's just saying, 'Thanks chaps!' Or girls! It's a bit religious, I suppose."

10 REM
Imitation Of Life

"When they played here Michael Stipe walked up to me in the middle of the crowd and I didn't realise it was him at first. And he said 'Mike, you're doing a damn good job here. This is one of the best things I've ever been to,' and he kind of shook my hand off. Then I twigged who he was. And he said, 'Any time you want us back, give us a call.' That's good, isn't it?"



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PHOTOGRAPHY: JOHN CHEVES/TOM SHEEHAN

THE NME 50

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You know those naked men face-down in six inches of mud babbling about "all the pretty rabbitzzz" who you have to reverse your camper van over to get out of T In The Park? Do you honestly think they've managed to get that pissed in the main arena, with its Draconian booze voucher system and Amazing Absorbant Beercups? No frickin' way, *hombre*! They've been backstage in the super-swanky VIP hospitality area!

And you can join them! Sup exotic cocktails with **Mull Historical Society**! Headbang the night away with **Black Rebel Motorcycle Club**! Have an emotional game of Twister with **Rival Schools**! Discuss the fascist nature of vowels with **Primal Scream**! Yes, it's like a really wet Met Bar and we've got **50 PAIRS OF VIP TICKETS** that get you not only into the festival itself, at Balado near Kinross on July 13-14, but into this sparkling Field Of Dreams! Type stuff!

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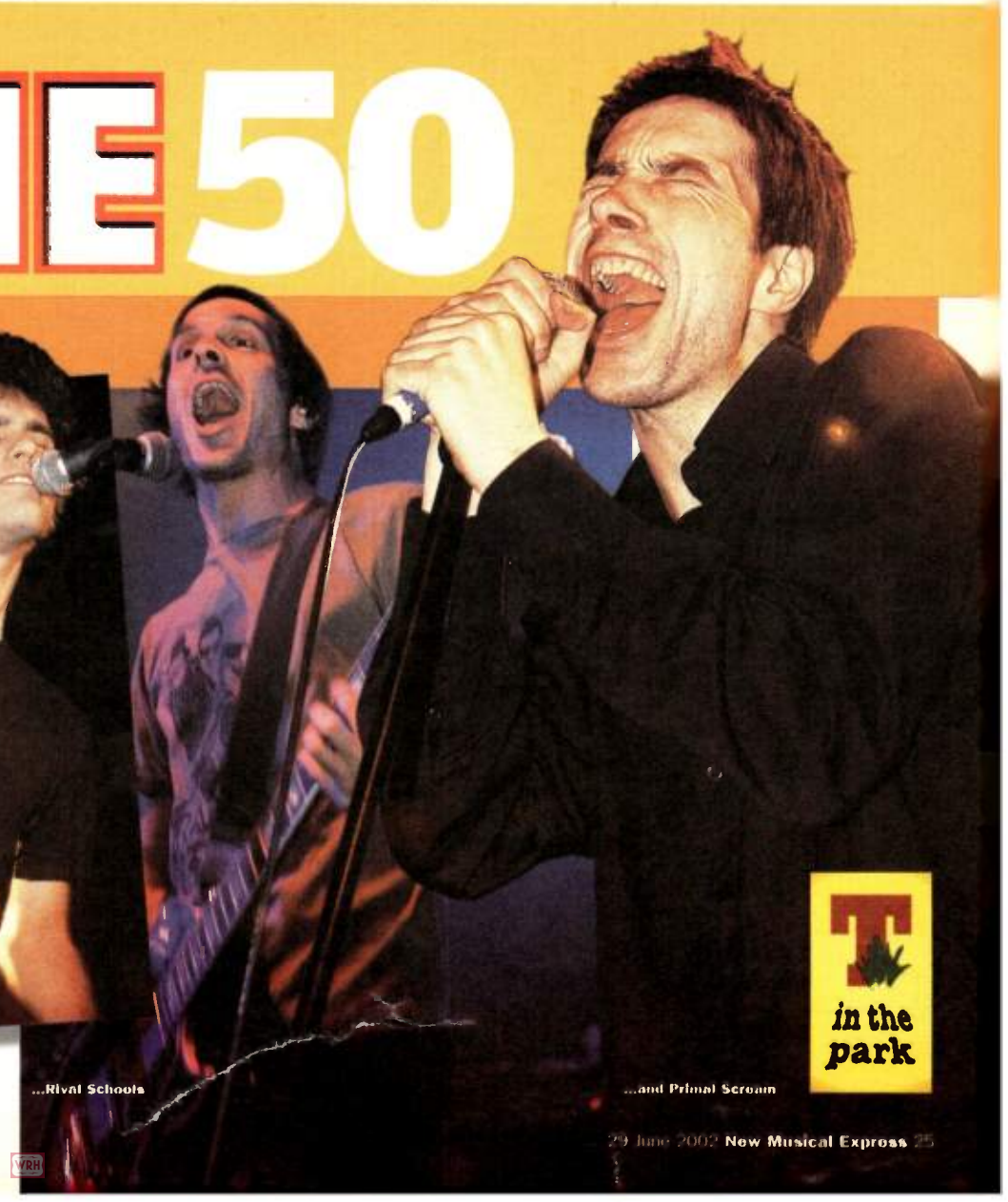
Which of the following isn't Scottish?

a) Travis

b) Runrig

c) The Australian Doors

And, as usual, if you don't win, you can still purchase your tickets for £79 for the weekend or £37.50 per day (plus booking fee) from the *NME* Ticketline on 0870 1 663 663 and at *www.gigsandtours.com*. There's more info on the festival itself at *www.tinthepark.com*.



PHOTOGRAPHY: TINA KORHONEN/ROGER SARGENT/PIETER M VAN HATTEM

Looking after

NUMBER 1

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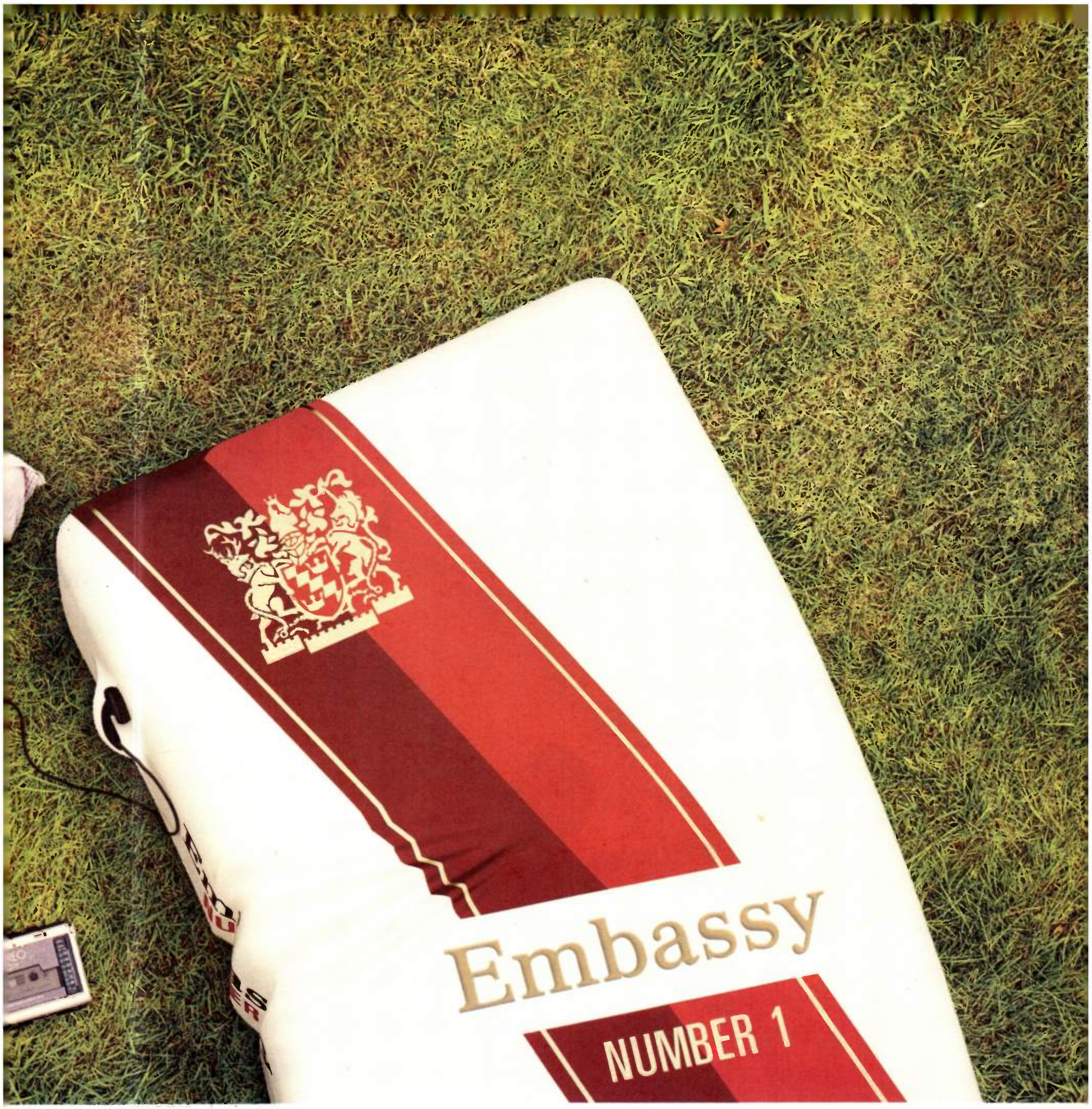
12mg Tar

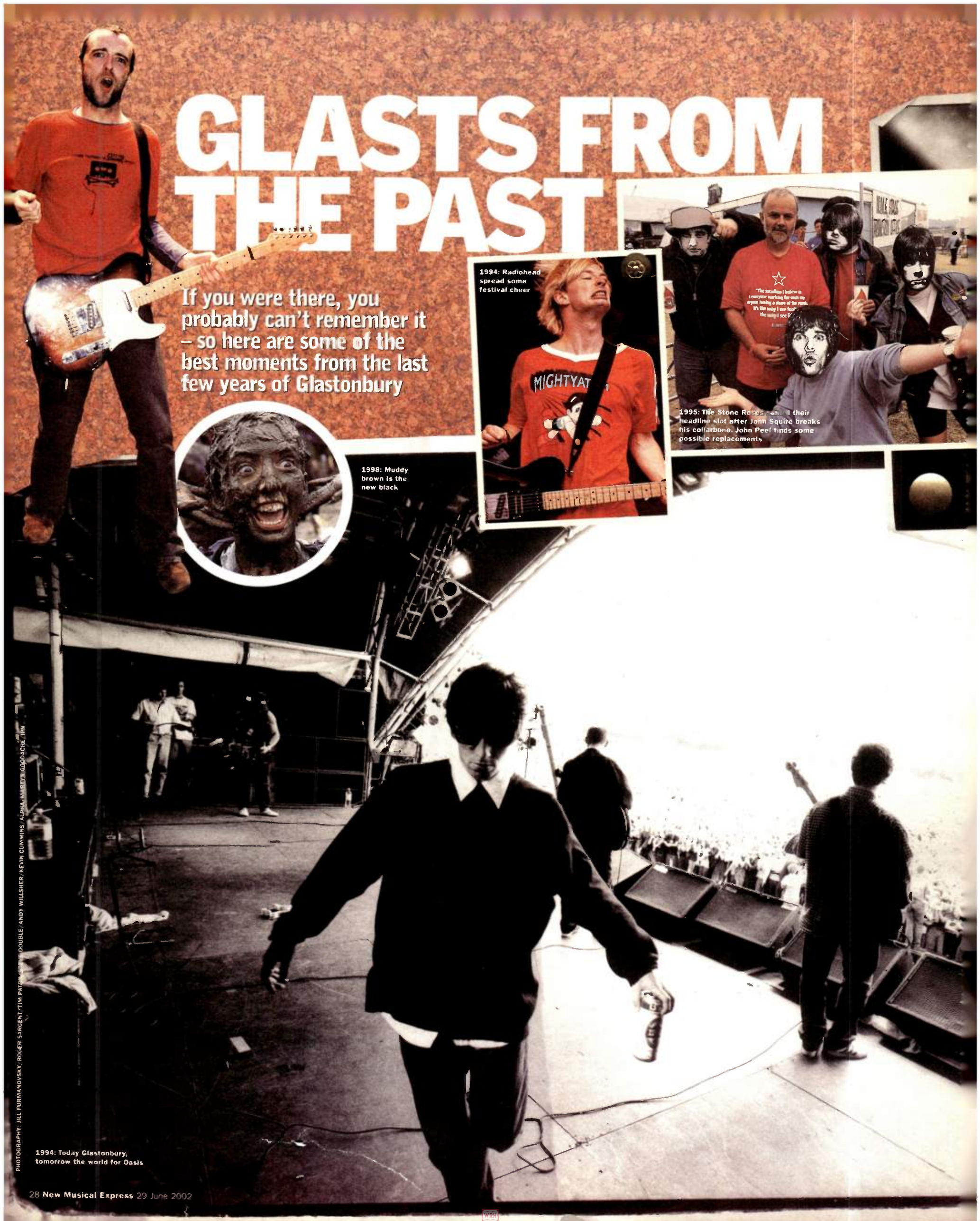


THEM BREATHE YOUR SMOKE

Officers' Warning
1.0mg Nicotine

GLASTS FROM THE PAST

If you were there, you probably can't remember it – so here are some of the best moments from the last few years of Glastonbury



1994: Radiohead spread some festival cheer

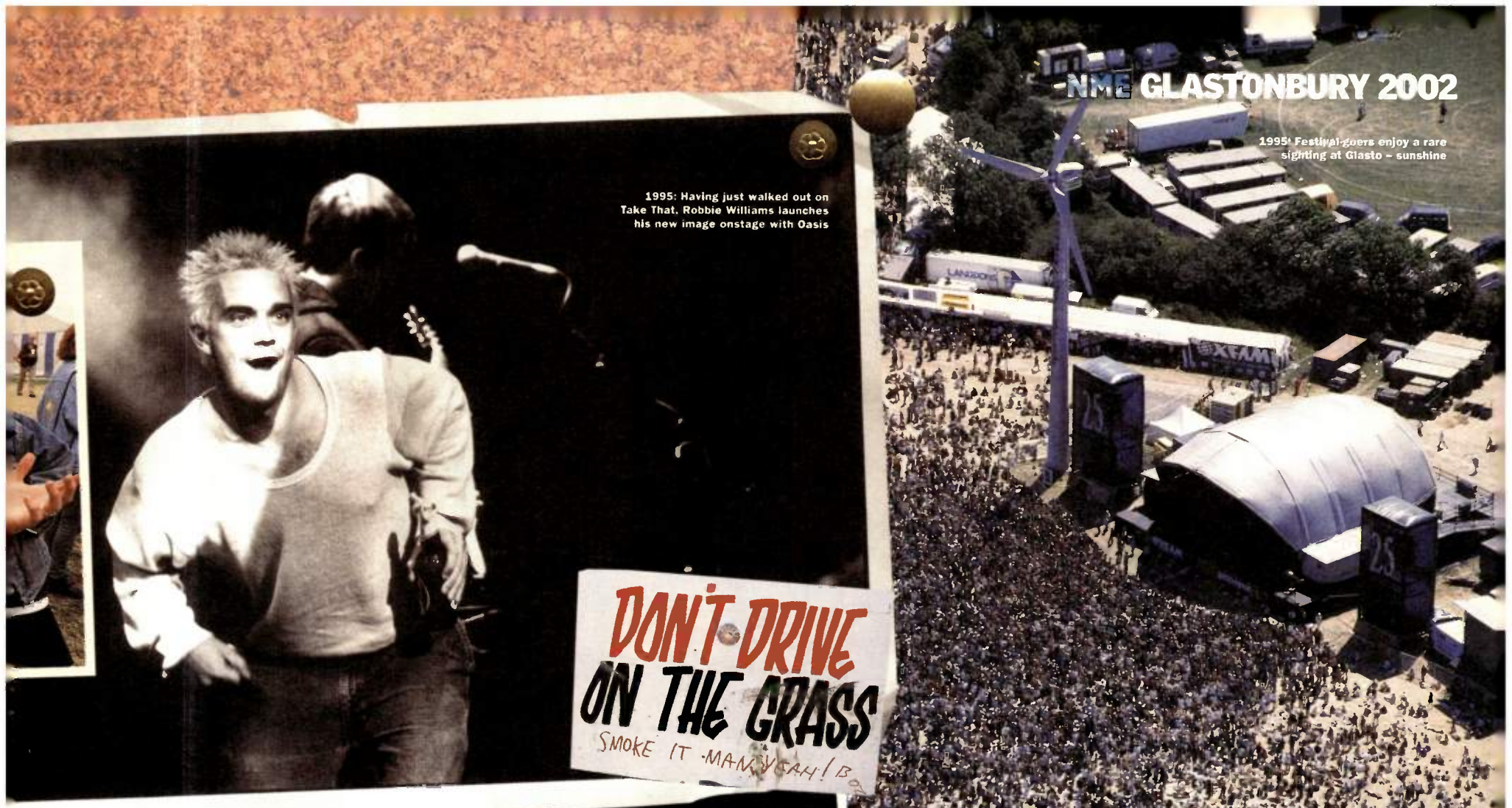
1995: The Stone Roses [illegible] their headline slot after John Squire breaks his collarbone. John Peel finds some possible replacements

1998: Muddy brown is the new black

1994: Today Glastonbury, tomorrow the world for Oasis

PHOTOGRAPHY: JILL FURMANOVSKY; ROGER SARGENT/TIM PAT[illegible] DOUBLE/ ANDY WILLSHER/KEVIN CUMMINS. ALPHA MARTIN GODDACHE, IPN

NME GLASTONBURY 2002



1995: Festival-goers enjoy a rare sighting at Glasto – sunshine

1995: Having just walked out on Take That, Robbie Williams launches his new image onstage with Oasis

DON'T DRIVE ON THE GRASS

SMOKE IT MAN, YEAH! B

1999: A pretty in pink Courtney Love is fairy queen of the festival

1994: Hats off to you too, Graham from Blur

2000: Everyone enjoys the annual challenge of finding their tent in a field of hundreds that all look the same

1995: Captain Cutler to the rescue as Pulp headline in place of the absent Stone Roses

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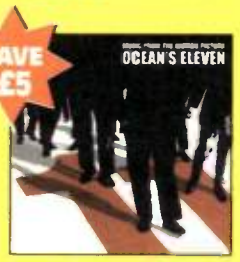
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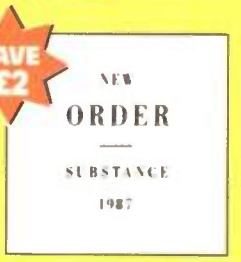
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HOW TO GET THE BEST OUT OF GLASTO

Let NME lead you through the maze of tents, drugs, parties and bands to the best the festival has to offer

Text: Siobhan Grogan/Alex Needham Owen Hopkins Peter Robinson

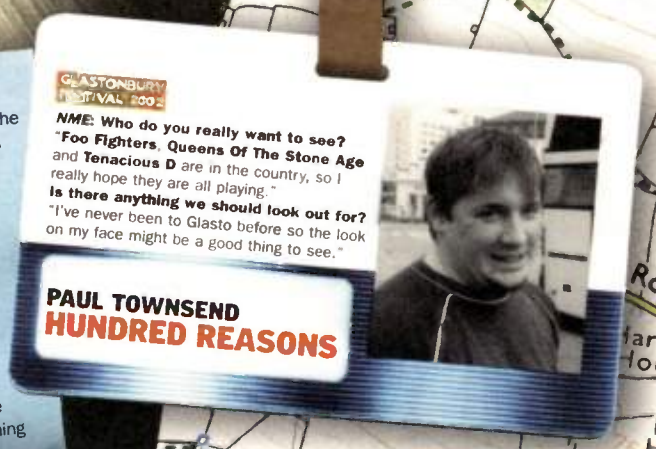
GLASTONBURY FESTIVAL 2002
NME: Who do you really want to see at this year's Glastonbury?
"My tent when I return from watching The Teardrop Explodes."
Is there anything people should particularly look out for?
"Exploding squirrel mines and The Teardrop Explodes."
JAMES SKELLY
THE CORAL

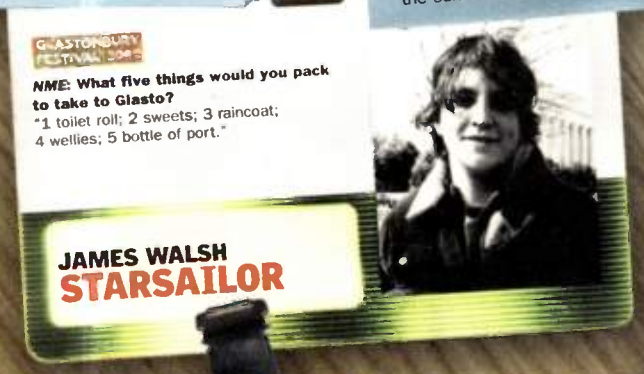
FRIDAY

12noon Wake up and check your tent isn't downwind of the toilets. Eat breakfast from nearest noodle stall, smoke spliff, drink day's first beer.
2.30pm Go and see [illegible] on the Other Stage. Make sure you wear clean underwear, as "they'll blow you out of your kecks" (© half the *NME* readership).
3.30pm Stay at the Other Stage to check Idlewild, aka the British REM.
4.20pm Go for some more psychedelic pear cider. As you drink it, decide whether you're in the mood for shiny metal Lostprophets-style, or the mournful splendour of Doves.
6.10pm The festival's first truly essential band, Queens Of The Stone Age, take to the Other Stage. With Dave Grohl on drums, a new album to preview and one of the all-time anthems 'Feel Good Hit Of The Summer', QOTSA are a must.
7.35pm Go to the Pyramid Stage and watch Ash in full effect.
9.15pm Return to the Other Stage, where the billowing clouds of smoke will alert you to the fact that Spiritualized are beginning their cosmic space blues.
11pm Hop back to the Pyramid Stage for Coldplay's hotly-anticipated comeback gig.
12.20am Hotfoot it to the Rizla tent, where *Vice* are having a party. DJs including TC Kalkara and Grol Absay, of Trash, will keep the electroclash/bootleg action going until dawn.

SATURDAY

11am Get woken by the strains of **Dog**, aka the New Prodigy, on the Other Stage. Stagger out in search of crepes or anything else that will slake your hangover.
1pm After a desultory once-over with the wet wipes, limp to **The Parkinsons** on the Other Stage.
2pm Stick around to watch psychedelic Scousers **The Coral**.
3pm After more food and perhaps a tentative beer, wander over to the Pyramid Stage where the reborn **No Doubt** will lend Glastonbury a touch of Hollywood glamour.
3.15pm As soon as No Doubt have done their decent songs (ie 'Hey Baby' and 'Hella Good'), embark on a tour of the healing fields.
6.20pm Make sure your mind's not too blown to get you back to the Other Stage, where the weekend's third unmissable band are playing. Yes, it's volatile stoners **The Vines**!
7.10pm Dash to the Pyramid Stage to catch the back end of **Starsailor**.
8.10pm Stay put. It's **The White Stripes**!
9.40pm Guaranteed good-time band **The Charlatans** start their set.
10.50pm Don't hang around for headliners the **Stereophonics** – disappear into the night and make your own fun. Check out the dance tent and the blanket stall rave, and end the night watching the sun come up in the Sacred Space.


GLASTONBURY FESTIVAL 2002
NME: Who do you really want to see?
"Foo Fighters, Queens Of The Stone Age and Tenacious D are in the country, so I really hope they are all playing."
Is there anything we should look out for?
"I've never been to Glasto before so the look on my face might be a good thing to see."
PAUL TOWNSEND
HUNDRED REASONS


GLASTONBURY FESTIVAL 2002
NME: What five things would you pack to take to Glasto?
"1 toilet roll; 2 sweets; 3 raincoat; 4 wellies; 5 bottle of port."
JAMES WALSH
STARSAILOR

GLASTONBURY FESTIVAL 2002
NME: Who are you looking forward to seeing?
"We're getting a bit excited about Rod Stewart. It's good when they get the old-timers out for Glastonbury, they always do their best gig of the past 20 years."
RODDY WOOMBLE
IDLEWILD

GLASTONBURY FESTIVAL 2002
NME: Is there anything we should particularly look out for?
"If everyone can keep an eye out for our drummer, Nick. He is known to disappear. If anyone does find him, can they try and contact us for a $20 reward?"
ROBERT TURNER
BRMC

SUNDAY

11am The Glastonbury Town Band blasts you back into consciousness. Only a sandwich from the hog roast stall can save you now...
12.20pm Thus fortified, progress unsteadily to the Other Stage where No Name – in the form of Ikara Colt – has landed in Glastonbury.
3.20pm Still at the Other Stage, it's Hundred Reasons!
4.20pm After getting hot and heavy with Hundred Reasons, let the nitroglycerine cool of [illegible] take you on a whole 'nother trip.
6.10pm Mooch to the Pyramid Stage, where you'll catch the end of Badly Drawn Boy (if you're lucky) and the most acceptable of the old-timers on this year's bill, soul legend Isaac Hayes.
8pm Attempt to eat something.
10.30pm As Rod does his geriatric thing on the Pyramid Stage, go to the Other Stage to watch Air.
11.30pm Realise that you've got far too many drugs left. Attempt to take them all in new and interesting combinations.
Some hours later: Locate your tent amid the wailing and gnashing drug casualties and make your way home. It's going to be a long, long week...

‘We’ve

got no desire to be quite good. We want to be great'

Bullish one minute, fretful the next, Coldplay's Chris Martin is a mass of contradictions. But with a stunning new album in the bag and the songs to slay Glastonbury, surely it's his critics who've now got the explaining to do

Text: James Oldham Photography: Ellis Parrinder

The moment it looked like Chris Martin was finally unravelling at the seams was at the *NME* Awards in February 2001. Straight off a plane from Australia, and on the verge of splitting up with his then girlfriend, the Coldplay singer appeared agitated and confused.

When he was called up to collect an award for Best New Artist, he came onstage clutching a bottle of champagne (he doesn't drink, claiming not to like the taste) and launched into a rambling joke about Craig David's hair. Some sections of the audience started to boo. He, in turn, looked mortified and quickly hurried back to his seat. Minutes later he disappeared, slipping out of a side door, too embarrassed to stay.

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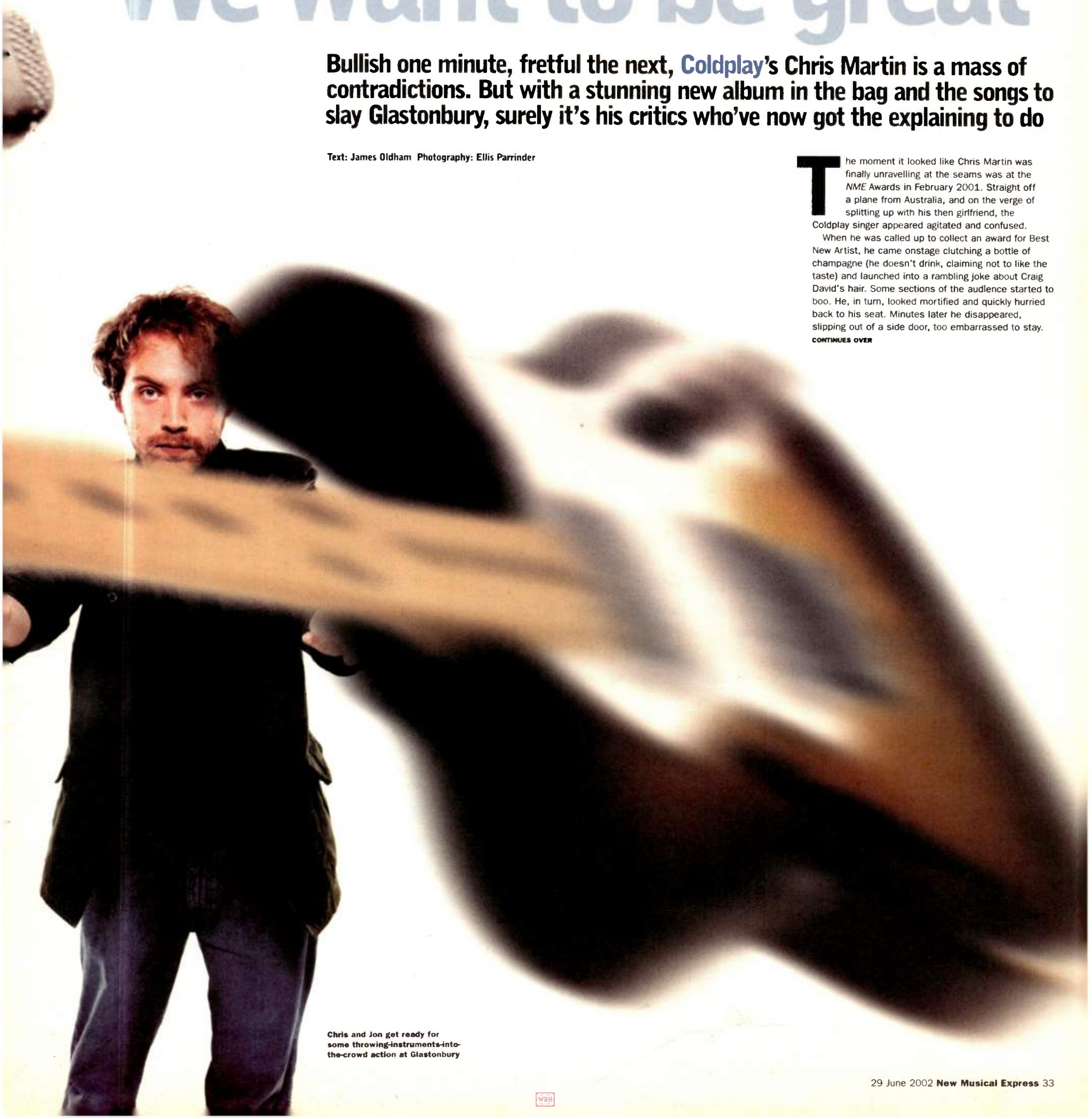

Chris and Jon get ready for some throwing-instruments-into-the-crowd action at Glastonbury

‘We felt like a bunch of students who’d struck it lucky”

Chris Martin on Coldplay’s initial fame

Will and Guy give ’em some stick

FROM PREVIOUS PAGE

Fifteen months later, *NME* is sitting with the 24-year-old frontman in the Depot, a practice space in north London, where he’s currently rehearsing with bandmates Jon Buckland (guitar), Guy Berryman (bass) and Will Champion (drums). They’re about to release ‘A Rush Of Blood To The Head’ – an incredible second album that will totally change the way you think about the band – and in two weeks’ time they headline Glastonbury. Despite that, the *NME* Awards remain firmly in his thoughts.

“I guess I lost the plot a little that day,” he smiles. “I just felt like such a fake. Why? Because I was sat near Noel and Bono and all them and I thought, ‘What the hell am I doing here? I’ve got a degree and my house colours. I’m not really that rock’n’roll.’ As I walked out of the building, I thought, ‘What a tosser. I’m just going to leave all this to Bono.’”

His reaction was the peak of the extreme emotions that had engulfed him after the band’s rapid (and global) success. The year before, the release of ‘Yellow’ – one of the most beautiful and perfectly constructed singles in living memory – had given Coldplay instant celebrity. It wasn’t something they believed they deserved.

“We felt like a bunch of students who’d struck it lucky,” sighs Chris now. “We got everything we ever dreamed of. We started going around the world and getting awards but I was still in this state of mind where I couldn’t quite believe that anyone liked us. We were getting flak on a daily basis.”

And now?

“I still only really believe the people who don’t like us. But at least now I’ve got no doubt as to what our mission is. I know I’m obsessed with singing and songwriting and I know that the person I play onstage with every night is my favourite guitarist in the world. And I know we’ve got no desire to be quite good. We want to do something great, something passionate. It’s like I said recently, we want to make the best music in the world...”

When Chris Martin says that Coldplay took flak on a daily basis, it’s no exaggeration. For a band who many critics strived to portray as the last word in blandness, they aroused strangely powerful emotions. None more so than in ex-Creation boss Alan McGee. When Coldplay’s debut album ‘Parachutes’ was nominated for the 2000 Mercury Music Prize and McGee’s beloved Primal Scream weren’t, he exploded in apoplectic rage, denouncing what they did as “music for bedwetters”. It was the pinnacle of anti-Coldplay rhetoric – and in many ways the turning point.

With hindsight, it’s not difficult to see why they provoked such a fiercely negative reaction. University-educated (they met at University College, London in 1996) and unapologetically middle-class (Chris’ mother is a teacher, his father an accountant), alongside Travis, they rejected the traditional rock’n’roll values of excess and rebellion in favour of a more vague mandate “to move people”.

What’s more, in the teetotal form of Chris Martin, they possessed the first major British frontman since Morrissey in the ’80s to confess that abstinence was his only vice. Unlike Morrissey, however, there was no sexual ambiguity to take its place, and it’s difficult to imagine the former Smiths frontman ever announcing to the world that his hobbies included “cricket, swimming and running around” (as Martin did in *NME* in June 2000).

For all this, though, there was a vulnerability and honesty about Coldplay that struck a chord not only with the general public (to date ‘Parachutes’ has sold almost five million copies worldwide), but with fellow musicians. After a gig at London’s Shepherds Bush Empire in late-2000 attended by Natalie Imbruglia and Kylie Minogue among others, the band were shocked to find Liam Gallagher in their dressing room. He wanted to tell them that hearing ‘Yellow’ had made him want to write songs again.

Two weeks ago in *NME*, his brother Noel added: “I like Coldplay. *(Chris)* looks like he means it. I don’t know why McGee got into that thing... saying they make music for bedwetters.”

Shortly, any doubts that anyone had about Coldplay are going to be wiped from the face of the earth. Their second album is a revelation. Paranoid, epic, mysterious and full of heart and soul, it’s a record with a firm sense of its own greatness. Informed by the more strident rock music of the ’80s (think U2 and the Bunnymen and The Cure), it’s about love, death, loss and time running out. Compared with the gauche naiveté of its predecessor, it represents a remarkable step into the unknown. It’s also so accessible and beautiful that there’s little doubt that, when it’s released in August, it will make Coldplay one of the biggest bands in the world.

Chris Martin might have survived the ‘Parachutes’ period in one piece, he might now know what his band’s mission is, he might even have made the album of the year, but at heart the same wild anxieties still gnaw away at him.

When we start the interview in a deserted side room, he’s perched on the edge of a sofa clad in a beige V-neck jumper and clutching a microphone to his mouth. When we tell him he doesn’t have to do that, he insists he wants to because it helps him think. His eyes are perpetually wide open and today he speaks with a deep nasal twang (he thinks he’s got a cold coming).

The first thing he says when the tape recorder is turned on is: “I’m going bald, you know. We’re going to look like Genesis before the year’s out. No joke.”

Chris Martin’s anxiety (verging on paranoia) is legend. There’s a story that when he read the review of ‘Parachutes’ in *NME* and discovered that it had got nine out of ten, he rang up the reviewer to find out why he’d lost a mark. When we ask whether his worrying ever gets on top of him, he swats away our question, saying, “I don’t need any sympathy from anyone. I’m absolutely fine.” It’s a technique he uses whenever any personal questions are raised.

From the outset, he’s keen to stress that last year he underwent a radical change of outlook and he hasn’t look backed since. This turning point occurred on an American tour in mid-2001 and once he starts talking about it, he doesn’t stop.

“We nearly ended it all when we played some radio festival over there and we got hit by all these bottles and CDs,” he says quickly and softly, the microphone virtually in his mouth. “We were this acoustic-y band and everyone was waiting for Staind and Blink-182. We came offstage in Washington and I thought either we stop now and let everyone who doesn’t like us get on top of us or we just go, ‘Bollocks to all of you because there’s a few million people who do like us.’

“I guess it suddenly just struck me: ‘I’m me and we’re as good as anyone ever.’ There’s no need to worry about anyone else, because we’re all just these little creatures running around. Everyone from Nelson Mandela to Myra Hindley is a person who’s been given a thing and it’s what you make of it. Suddenly I just stopped being afraid of anyone.

“I get up every morning now and I don’t give a shit about Bobby Gillespie or any of that lot who don’t like us. *(Puts his hand over the microphone)* Bobby Gillespie’s a wanker. Ultimately, I don’t believe in his music. Whereas before that would have worried me, it doesn’t any more. What makes you cool is doing exactly what you want and we’ve always done that. If you want to be at the Met Bar doing coke, then brilliant, do it, but it doesn’t make you more cool than me or Will or someone else or Fran *(Healy)* or anyone. As soon as I realised that, we were fine.”

This broadside against Primal Scream isn’t entirely random. Today, they’re rehearsing in another part of the Depot. Prior to this interview, Chris saw Gillespie deliberately tipping tea onto the floor of the canteen. It’s been annoying him ever since. But anyway...

“It’s like Johnny Rotten said, you just do it. I’m not saying fuck everyone else, obviously, but there’s no need to be scared. There’s no need to think I can’t do this or I can’t do that. When you realise that it’s amazing, because it makes you work ten times as hard because you think I’m just a normal human and just because I’m in Coldplay, who cares? I think if you fear death, you live life proper.”

This last point is important. Thematically, it’s what underpins the whole of ‘A Rush Of Blood To The Head’.

CONTINUES PAGE 65

DIGITAL IMAGING: ROB BIDDULPH

ARE YOU ALL THERE?

... then tell us about it in our special Glastonbury *NME* Readers Report. Send it back to us and we'll print the best.

It's the Monday morning after Glastonbury. Bits of your anatomy you never knew you had have been pierced, there's a massive spliff in your top pocket with a phone number and the words "Thanks for a truly pagan experience, Moonbeam" written on the Rizla, plus there's a stain on your trousers that's eating away the flesh on your legs and *you can't remember a bloody thing.*

It was probably the best weekend of your life: having your privates 'healed' by an earth child in the Manual Relief Field, dancing till dawn in the Manumission-esque Foaming Sewage Dance Tent, seeing the light halfway through Rod Stewart and running off to join Barebuttock Bill's Travelling Nude Shakespeare Theatre Group. A fantastic weekend, but all you'll wake up with come Monday is a bodyful of bizarre bruises and a thoroughly blown mind.

Unless you use *NME*'s handily provided memory form, below. Simply fill it in as you go along, send it to us and we'll print the best ones, thereby etching your experience in stone and boasting about it to the entire country at the same time! Avanti!

Send completed forms to 'My Great Glastonbury' at *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS and we'll print the best.

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Here is a photo of me pre-Glastonbury.

Here is a photo of me post-Glastonbury.

Hi! My name is _____.

This year, I went to Glastonbury with _____.
The best thing that happened on the way there was _____

_____. Putting my tent up only took _____ but unfortunately _____.

The first band I saw was _____. They were _____
The best band of the whole weekend were _____ because _____. The worst band I saw was _____ who spent their set _____.

The most amazing thing that happened to me was _____.

Glastonbury was the first time I've ever _____ and the experience has left me _____.

The weirdest thing I _____ was _____ in _____. I really wish I hadn't _____, but I'm glad I _____ because _____.

The toilet facilities were _____. The _____ thing I put in my mouth over the weekend was _____. I think Michael Eavis is _____ and I'm definitely _____ next year.

Signed: _____

Name _____

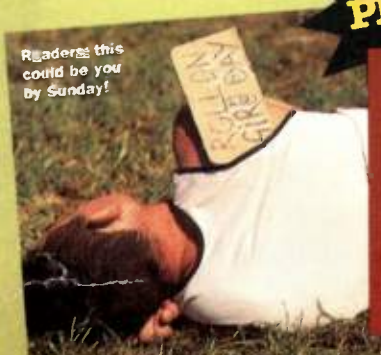
Address _____

_____

_____

Postcode _____ Telephone _____

PLUS!



Readers: this could be you by Sunday!

MATE IN A STATE!

Did one of your friends get into a terrible pickle mongwise over the Glastonbury weekend? Got photographic evidence? Send it into us at the usual address and we'll immortalise their messiness in the pages of *NME*.

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

WINNING FORMULA

GALLAGHERS' RETURN USES ALL THE TRICKS IN THE BOOK TO REMIND US OF THEIR GREATNESS

OASIS
Heathen Chemistry
(BIG BROTHER)

Well, what did you expect for nothing? Only kidding. But then, with the entire planet having downloaded 'Heathen Chemistry' free of charge already, it seems slightly bizarre that the unintentioned cyber-launch for Oasis' fifth album has been received with quite so much *schadenfreude*. This is a band, remember, harbouring four well-known Beatle obsessives valiantly trying to, well, get back to where they once belonged. What did anyone expect, *Fischerspooner*?

All manner of inflammable Oasis devices get called upon in the process: the reactivation of the 'terrace' ballad (x2), screaming Knebworth-in-space guitars and a further wheelbarrow load of, yup, antique Beatle hooks. En route Liam becomes a 'proper' songwriter and we get at least four Oasis classics you'll be involuntarily singing along to at closing time before the summer's out. What more could we ask?

'The Hindu Times' we know about. Daft title aside, we get droning raga-guitars, the occasional screech of feedback and the most garbled lyrics since 'Magic Pie' (*"I do believe I got flair/I got speed and I walk on air"*). It's the best Oasis single since 'D'You Know What I Mean?' and the most blatant mission statement from Oasis Mk II. Tellingly, it's also the only time a drug-free Noel attempts the coke-crazed rush of

former, er, glories. It's Gem's 'Hung In A Bad Place' which actually manages it. A paranoid farewell to a former life (*"Can sleep when I wanna/But wonder what I'm gonna dream now?"*), it takes The Stooges' 'No Fun', squeezes it 'til its eyes water and then throws in a killer piano breakdown. Liam, clearly impressed, weighs in with his most wired vocal for years. By the time you've ransacked the fridge for booze and invited Bobby Gillespie round to celebrate, Noel is halfway through first of his two *über*-ballads 'Little By Little'. A singalong to rival 'Stand By Me', it builds to a point where it all but turns into Aerosmith's 'Don't Want To Miss A Thing'.

But it's with 'Stop Crying Your Heart Out' that you really start rolling out the red carpet. A return to the long lost humanism of 'Don't Look Back In Anger', it's a reminder of Noel's uncanny knack of cheering up his audience just when they need it most. *"All of us stars/We're fading away/Just try not to worry/You'll see them some day"* croons Liam while an orchestra fizzes in the background. For five minutes, you're back in 1995.

Which of course is the problem: Oasis can't help but sound like a group battling to free themselves from being last century's thing. Cue Liam. His 'Songbird' is a beautiful, clear pool of sound propelled by a vocal so tender even lines like *"Talk of better days that are yet to come/Never felt this love from anyone"* sound great, while a final 'Born On A Different Cloud' and 'Better Man' – drawing heavily from John Lennon's desolate 'I Don't Want To Be A Soldier' and a warmed-up 'Cold Turkey' respectively – send 'Heathen Chemistry' into orbit. 'Born...' is a hollow, hungover, Ian Brown-on-Mogadon space chant, while 'Better Man' sees the album out in a fuzz of shredded guitars.

"Is it worth the aggravation?" drawled Liam Gallagher on idlers national anthem 'Cigarettes & Alcohol' way back in '94. How times change. Eight years on, through the maze of broken marriages and the tabloid fog, he leaves us on 'Heathen Chemistry' crooning *"I want to love ya/I want to be a better man"*, piloting the band towards entire new horizons. After ten years, the straitjacket of Beatledom has been removed. In it's place, the Lennon solo years. Who said this was a band scared of change?

The days when you took the country's pulse from their albums have long gone, but play it loud and you can still believe this is the band who hosted the biggest rock'n'roll block party since punk. In gloomy times Oasis have remembered how to cheer us up. What else, really, are pop groups for?

8

Jason Fox

THIS ALBUM WAS MADE FROM...

The Beatles: 79%
Pink Floyd: 10%
The Stooges: 8%
Whitesnake's 'Here I Go Again': 1% (check the bridge to 'Little By Little')
Ike & Tina Turner: 2%
Bands post-1990: 1%

PHOTOGRAPHY: TOM SHEEHAN

ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY JULY 1, 2002. TO BUY ANY TITLE GOTO WWW.NME.COM/SHOP

MUSE
Hullabaloo Soundtrack
(TASTE/MUSHROOM)

In times of drought, it's a recurrent plea: where are the Bowies, the showmen, the *shamen*? At a moment when the Stereophonics were considered a perfectly acceptable way for young men to behave, Muse filled the glamour gap with silliness to spare. They wrote songs of titanic ambition, made ridiculous pronouncements about spacemen and sex and displayed a fondness for capering about onstage in a flurry of petals and silks.

'Hullabaloo' is a suitably opulent document of their success to date – a double-CD of B-sides and a live set recorded in Paris last year – and it's a testament to Muse's lordly, "roll-up-roll-up!" desire for attention.

Yet their idea of grandeur is one huge delusion: compare these hysterics with the cosmic humanity of The Flaming Lips or Spiritualized and Muse's flaws are obvious. Despite Matt Bellamy's reputation as a strange young man, there's not a moment of sensitivity, not a moment of convincing emotion.

For all their unlikeability, there's something undeniably impressive going on here. The B-sides are diverting enough – in particular 'Nature_1', which swallows Led Zeppelin like a sequinned boa constrictor. It's the live record, though, that shows enjoyment doesn't have to be a moral issue (nor one of taste). Fuelled by Bellamy's overwrought shrieking, they dip into *Moulin Rouge* ridiculousness in front of a fittingly excitable French audience. If these songs had moustaches, they'd be twirling them, indulging in the Hooded Claw idea of mystery and theatricality that pervades 'Micro Cuts' or 'Space Dementia'. There aren't many bands who can induce helpless "what was *that*!" hilarity and for that alone, Muse, olympians of ludicrousness, should be watched with interest. They're entertainers, no less. They're certainly no more.

Victoria Segal **6**

POMP UP THE VOLUME!

TWO-DISC B-SIDES AND LIVE ALBUM FROM DEVON'S FINEST, NEVER KNOWINGLY UNDER-PLAYED

CURRENT LISTENING: MUSE

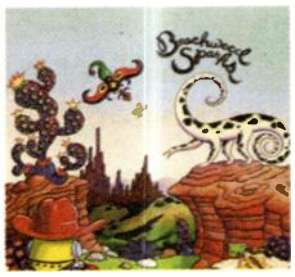
Korn 'Untouchables' (IMMORTAL)
"They were the originals and influenced the whole nu-metal movement."

System Of a Down 'Toxicity' (COLUMBIA)
"A band that stands out from the metal bands of the moment."

Weezer 'Maladroit' (GEFFEN)
"We saw them recently at Brixton and it was like a greatest hits set – amazing."

Refused 'The Shape Of Punk To Come' (BURNING HEART)
"Swedish hardcore punk – the whole album's great!"

Millionaire 'God Is A Pilot' (PIAS)
"One of the most exciting new bands for a long time."



BEACHWOOD SPARKS
Make The Cowboy Robots Cry
(ROUGH TRADE)

Exceptional acid-fried alt.pop

With a balance of melody and cosmic-cowboy menace, the small but perfectly formed 'Make The Cowboy Robots Cry' is a fine example of what great work can come from doing inappropriate things with traditional music.

Spinning wildly away from the psychedelic Western soundtrack trappings of The Byrds' 'The Notorious Byrd Brothers' LP through the sticky heat of '80s one-album wonders The Meat Puppets' equally superb 'Up On The Sun', Beachwood Sparks present their own unique tapestry of Mezcal-soaked Americana. It's occasionally unnerving but in the infinite twists of the extraordinary 'Drinkswater' and the strangely alluring 'Ghost Dance 1492', here is imagination running as wild as the prairie. Ride 'em, cowboys.

Jim Wirth **8**

VARIOUS
DJ Kicks: Playgroup
(K7 RECORDS)

Playgroup man's eclectic mix

Having already reconciled krinkly disco, used bubblegum pop and Viagra house on his splendid 2001 eponymous post-ironic 'Playgroup' album, Output records head honcho Trevor Jackson takes this opportunity – as part of the splendid *DJ Kicks* series – to wade through the bleeping oceans of his record collection.

And so you have once deadly enemies such as The Human League ('Do Or Die') and acid disco fiends The Flying Lizards ('Money B') nodding snootily at each other amid a splurge of Noo Yawk nu-electroids The Rapture (the epic 'House Of Jealous Lovers') and best of all, Impedance's interpretation of 'Tainted Love', which isn't so much stripped down as stark bollock naked. Narcissistic novice electroclashers, form an orderly queue here.

Jason Fox **8**

LAYO & BUSHWACKA!
Night Works
(XL)

Tech-house pair's suave selection

This is the year for old fart UK house. X-Press 2 took 'Lazy' to Number Two, now Layo & Bushwacka! have monopolised club sound systems with their tripped-out anthem 'Love Story'. That track's the best thing about their second album 'Night Works', even though it's an atypical 4/4 number from a duo more interested in breakbeats and basslines than podium moments.

Which is a shame because as 'Love Story' proves, they're pretty good at old fart UK house. Elsewhere, things get a little too smooth; all tinkling atmospherics and jazz-funk. Something like 'Sleepy Language' is improved by a smart electro bassline but tracks like 'Blind Tiger' are exercises in beatscape jazziness. Too much chin-stroking, not enough hands in the air.

Christian Ward **6**

MORCHEEBA
Charango
(EAST WEST)

Satan's own lounge band return

Deep in the primordial swamp of syrup-sickly jazz-hop balladry, one step down the evolutionary ladder from The Lighthouse Family, lurks the Morcheeba amoeba.

Morcheeba – not so much a band, more the only flavour ice cream available at the Royal Albert Hall – would like you to believe that their fourth album is a scintillating blend of film score, hip-hop and 'exotica' (whatever that is). It's actually Dire Straits gone trip-hop and everyone involved – Kurt Wagner pretends to be black on 'What New York Couples Fight About'; Slick 'Thick' Rick suggests we kill fat women on 'Women Lose Weight' – should be beaten to death with a tray of Ferrero Rocher.

Be warned: this record will make you want to fly passenger jets into the Jazz Café.

Mark Beaumont **0**

HOT SNAKES
Suicide Invoice
(SWAMI RECORDINGS)

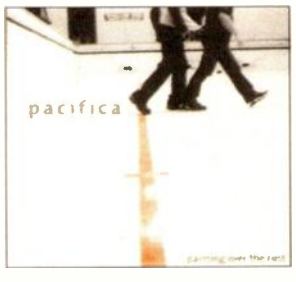
Superbly abrasive post-hardcore

Originally a side project for Rocket From The Crypt lynchpin John Reis, Hot Snakes pairs him up with old compadre Rick Froberg, a man whose signature yelp still sends chills down any given body part.

'Suicide Invoice' is their second album and, with overdoses of fuzzed out, sharp guitars and a walloping rhythm section, the results will make weak-kneed emo backpackers tremble in their Converse hi-tops.

Hot Snakes are at least twice the age of their counterparts – which helps put the 'ow' in powerhouse – but while the vast majority of emo 'rockers' are shooting their collective manload on wimpy lyrics and half-baked hooks, this mob are content to keep it low down and dirty.

Henry H Owings **8**



PACIFICA
Painting Over The Rust
(BLUE ICE)

Pop nearly-rans' stylish debut

Glasweigan duo Pacifica were almost Number One a couple of years ago. Well, they were 53 chart positions away, but the point still stands: the thundering, Blondie-sampling single 'Lost In The Translation' is one of pop's lost treasures. Except – wahey! – it's lost no more, turning up on 'Painting Over The Rust', an album that's fresh, likeable and dazzles with its shiny New Orderiness.

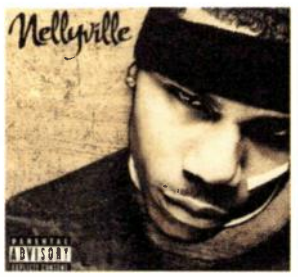
Stand-out tracks such as 'Circle Of Doubt' and 'Sidekick' are typical of Pacifica's talent for lush, solid, elaborately arranged songwriting that delves into rock and electronica with a flighty irreverence to both and a deft sleight of hand not quite pulled off on the Pet Shop Boys' current album. Sometimes the rust shows through but we like it like that.

Peter Robinson **8**

OUR KIND OF TOWN

SOUTHERN-FRIED RAPPER'S SOPHOMORE ALBUM A GUARANTEED WINNER

NELLY
Nellyville
(UNIVERSAL)



A persecution complex can often be put to good use. Now that Nelly has had eight million satisfied customers for his 'Country Grammar' debut – and has reaped the usual benefits of envy, jealousy, spite, money and the attentions of the opposite sex – he makes his new-found hang-ups work for him on the follow-up.

It can't have helped that Cornell Haynes Jr (his given name) started out as a self-proclaimed 'country boy', on a mission to put St Louis, Missouri on the hip-hop map with his St Lunatics crew. Why, artists at major hip-hop centres like New York City and Los Angeles would virtually have queued up to look down on you as backward.

So here's Nelly's reply to the haters. A glossy, well-produced album of populist anthems with a gangsta undertow, which expands his world view and celebrates success. 'Nellyville' is split between club tunes, aids to seduction and the occasional grimy workout to show he hasn't forgotten his old neighbourhood.

And the mid-tempo funk is thick as molasses, with his easily identifiable, melodic sing-song verbals and a kind of hip-hop gumbo that mixes up Southern USA 'bounce' styles and Northern dynamics with elements of rock and pop.

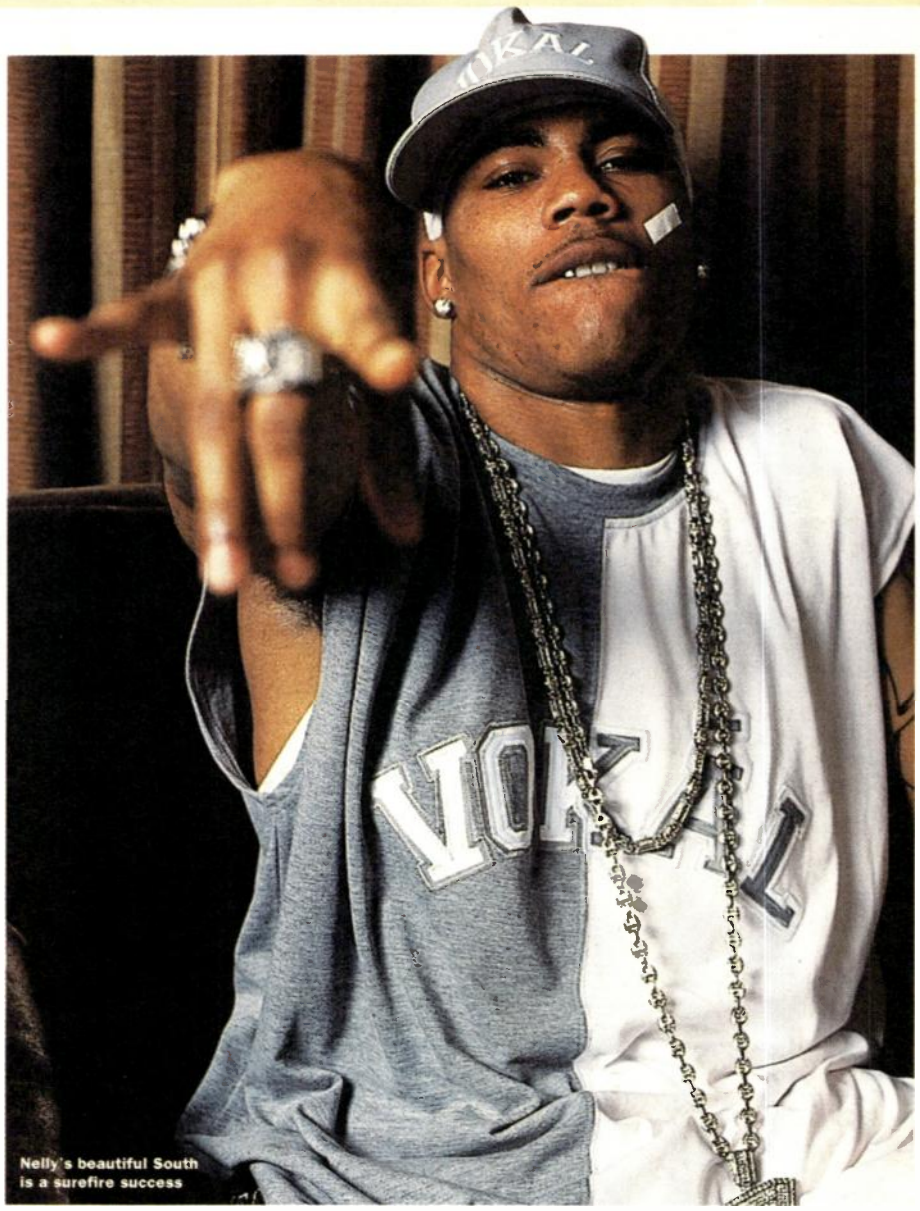
The Neptunes-produced 'Hot In Herre' single should already be familiar; and 'CG2' remains a pointed continuation of 'Country Grammar', with the St Lunatics crew in tow. But is anyone ready for 'Pimp Juice', in which Nelly forgoes rapping altogether and emotes away like a '70s Curtis Mayfield gone horribly wrong? It's great. As is the way 'Splurge' balances the pressures of fame with threats of gunplay.

Furthermore, when Nelly steps up to KRS-One explicitly on 'ROC – The Remix' with members of Jay-Z's clique, and implicitly on 'No. 1', well, he's obviously taking the braggadocio element of hip-hop seriously.

Sadly, he might need a history lesson, especially in light of 'Work It''s silly pop-directed collaboration with Justin Timberlake of 'NSync. Ancient Queensbridge rapper MC Shan dissed KRS many moons ago – and later killed his hardcore rap career by duetting with Snow. Times have indeed changed, but does the Nelly of 'Say Now' (a big production number, complete with cinematic ghetto drama and Lynrd Skynrd guitar solos) want to go the same route?

Chances are it's all elementary, anyways. He's got another multi-platinum album in the making.

Dele Fadele **7**



Nelly's beautiful South is a surefire success

FONDA 500
No1 Hi-Fi Hair
(TRUCK RECORDS)

Hull oddballs' third effort

Five puckish herbets from Hull, Fonda 500 have been bemusing/enthusing listeners with their funny, sunny songs for a couple of years. And judging by this, their third album, they show no signs of settling down and becoming a proper band.

Reference points (Belle & Sebastian, SFA, Ladytron, Prince) are largely irrelevant as F500 cavort somewhere between buzzy krautrock and off-kilter folk. You don't so much analyse 'No1 Hi-Fi Hair' as simply get swept up in its ramshackle lust for life. Racing around without a care in the world, F500, inevitably, drop the odd bollock (recent single 'Computer Freaks Of The Galaxy') but it's soon forgotten amid fizz-bombs like 'Animal Of Airs' and strange, lo-fi lullabies like 'The Mexican Swimathon'. A neat little treat.

Tony Naylor **7**

FROU FROU
Details
(ISLAND)

Bland designer trip-hop

Just when you thought they really didn't make them like this any more, the mere existence of this debut album by Frou Frou proves that they obviously do. Just as the six million extant copies of the Dido LP were being consigned to the landfill of history, here is more vaguely sprightly trip-hop for people who haven't got the balls to admit that they like The Corrs and nothing else.

A collaboration between one-time solo singer Imogen Heap and Guy Sigsworth – the man who wrote 'Crazy' by Seal, no less – 'Details' is terminally nice in the sense that everything featuring people who played in pan-generic 1990s mistakes Urban Species is. Pretty songs, polite rhythms and a lady with a slightly sad voice to spread the usual message of meek ennui.

File and forget.

Jim Wirth **4**

KES
Original Soundtrack
(TRUNK RECORDS)

Jarvis-approved '60s film soundtrack

Arranged, composed and conducted by John Cameron 30 years ago, this soundtrack to what must surely be Jarvis' favourite film (he piles in with a rapt sleeve note) is as low-key as it is affecting. Overlooked (and unreleased) at the time, it's been gathering dust ever since, not least because its ambient post-jazz mood and melancholic ambience barely fitted in with a year where the gung-ho optimism of *The Italian Job* was still in full-swing.

Now, of course, the sound of flutes drifting by like grey clouds over muddy school playing fields is enough to have Vincent Gallo declared a genius. So plaintive and understated is this beguiling instro-lude, in fact, that the entire running time is only 19 minutes. Sigh. Good things never last.

Jason Fox **8**

NEW FOUND GLORY
Sticks And Stones
(DRIVE THRU RECORDS)

Florida brats' gloriously no-brain pop-punk

Complaining that this dumbass Coral Springs quartet are one-dimensional is like moaning that *EastEnders* isn't realistic: for furrowed brows and creeping existential dread, stick with Radiohead. Yes, NFG aren't as rude as Blink (whose Mark Hoppus guests here), deranged as Weezer or wayward as The Get Up Kids, but they deserve to be lauded for reasons other than the fact that bassist Crazy Ian's always pulling stupid faces.

Pity poor singer Jordan Pundik, for example. *"No matter how happy you are you'll always want more"*, he wails on 'Something I Call Personality'. Like, bummer, dude. Still, with endless chainsaw wedgies, snot-coloured hair and sugar-rush guitars as comfort, he'll soon get over it.

Terry Bracken **7**

ROB DOUGAN
Furious Angels
(CHEEKY)

Smug classical techno epic

In the days when Moby still maintained an air of integrity, there was a good chance that Rob Dougan would be soundtracking the next awful car advert or holiday programme trailer. The classical/hip-hop crosover of his 'Clubbed to Death' single was revelatory, not to mention lucrative, seven years ago.

'Furious Angels', Dougan's intricate debut LP, is weighed down by its overblown, penguin-suited pretentiousness. Plus it doesn't have any tunes as good as 'Clubbed To Death'. It's 70 very long minutes of ponderous orchestral noodling, makeweight trip-hop and Dougan's own unnecessary stadium-rock vocals.

The gap between what this record thinks it is and what it actually is proves insurmountable, and in the end you just give up on it.

Noel Gardner **3**

OXES
Oxxxes
(MONITOR)

Post-rock with a smirk and raised eyebrow

It's only taken two albums for these three knuckleheads from the suburban hinterlands of Maryland to claw their way to the top of the math-rock honour roll, causing belly laughs and amazed jaw-dropping in equal amounts. Whereas most in the jagged, angular rock set (Shellac et al) try to impress with their ability to play scales more adeptly than their counterparts, Oxes entertain effortlessly while turning all amps to 11.

Ball-busting, fist-clenched victories such as 'Half Half And Half' and 'Take And Free Miami' prove that there's more to this band than just irony, but ultimately Oxes are blatantly hamfisted class clowns, quickly loading more spitballs to fire at the rest of the po-faced math-rock teacher's pets.

Henry H Owings **8**

PHOTOGRAPHY: CHRIS SIMS

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY JULY 1, 2002.

PRODIGY
Baby's Got A Temper (XL)

They were firestarters, twisted firestarters, now they're just total fucking idiots. Grown men who live in Essex mansions and who laughably believe that singing *"we use Rohypnol"* over a crappy Casio riff will make them appear edgy, vital and dangerous again. No. It makes them seedy old men trying to recapture past glories by employing the final weapon of the comically desperate: the drug song. Worse, it's the drug song about bad drugs. A drug that gives you a headache, sends you to sleep and wipes short-term memory. Glue is cheaper and on this evidence, more fun. Hence, the first shit Prodigy single ever. Does that mean Leroy was actually the talented one? ***(TK)***

BAHA MEN
Move It Like This (EMI)

It's a wonderful noise this record makes. The sleekest of electronic whooshes, a torrent of mighty metallic beats and finally a glacial tinkle of frozen crystal. That's the noise it makes when you eject the CD from your stereo and smash it with a hammer. And thank Christ, because before that it was making this fuck-awful noise like S Club Juniors and So Solid Kiddiwinks doing that wella-wella-wella-oof one out of *Grease*. Compared to this, 'Who Let The Dogs Out?' is Mahler's Fourth Symphony and The Tweenies are Atari Teenage Riot on angel dust. Really, Baha fellers, next time do the decent thing and get some sodding cartoons in to sing it. ***(MB)***

BUSH
Inflatable (ATLANTIC)

They were Nickelback before Nickelback were Nickelback, but they don't want any credit for that. Oh no. All they want from Nickelback is their chart placings, fame and money back. So 'Dishy' Gavin Rossdale, keen to keep his wife-to-be in wool-knit bikinis for eternity, croaks out a solid MOR orchestral ballad that covers everything from quiet Coldplay to loud Coldplay and the cornucopia of passions, nuances and bouts of cannibalistic violence in between. The trailer trash'll flock to it like twats to a *Big Brother* audition, plus the chorus hints that Our Gwen's either a) been putting it about a bit or b) is a blow up woman. Either way, Gav's back in *Heat* in a 50 grand Kansai Yamamoto kimono by August. Result! ***(MB)***

SINGLE OF THE WEEK

IDLEWILD
American English (PARLOPHONE)

Shades on, stetsons tilted, next stop the Joshua Tree. A year of giant leaps for ver 'Wild – from jock-rock shamblearses to the actual, real life Top Ten and now onto the roof of a thrift store in LA to stop the traffic with a flash of their alligator-skin boots. 'American English' nabs the riff from U2's 'Where The Streets Have No Name', slaps on a chorus so monumental it makes K2 look like a pimple on a midge's cock, stirs in a lyrical slagging of tedious singer-songwhiners and stumbles on the recipe for Single Of The Year. Your correspondent has a tenner on this record making Number One. Should make up for getting Costa Rica in that fucking sweepstake. ***(MB)***

MINUTEMAN
Big Boy (IGNITION)

This surging slice of what used to be called indie will be soundtracking the next series of *Teachers*. It'll accompany some bleak-but-hilarious scene where the gormless PE guy'll be running late for class and changing his top *en route*, only to crash into a mildly disabled student coming round the corner. Wordy and complex but never less than tuneful, this is by far the best of Minuteman's so-so singles thus far. Matt Jones' command of melody is growing, and his band crash through this song's range of moods with skill and urgency. There's nothing particularly underground about Minuteman, but someone who used to be in Ultrasound deserves success, and 'Big Boy''s got some cheery *"ooh la-la-la"*s to sing along to. Well *done*. ***(KE)***

ALICIA KEYS
How Come You Don't Call Me (J)

Legend has it that Prince requested a private performance at his Minneapolis mansion when he came across, sorry, discovered, nu-soul sensation Alicia Keys. It must've been quite a party, as the Small One subsequently gave his seal of approval to Keys' cover of his own 'How Come U Don't Call Me Anymore?' Laced with Keys' usual athletic ululations and poignant whispers, it's another awesome outing for the most talented singer-songwriter American soul has produced of late. Even if, er, this track is actually by someone else. And the fruity Neptunes mix the tune comes backed with – all handclaps, big brass and rump-shaking – is even better. Must've been the best 'performance' at the Purple Palace since Sheena Easton. ***(KE)***

RED HOT CHILI PEPPERS
By The Way (WEA)

There are many reasons to loathe the Chili Peppers. The blame for nu-metal can be laid squarely at the door of their cocky, jock-y Cali-funky rap-rock. The success of their 'Californication' album has made them the band of choice for cloth-eared Philistines, accountant handlers and the like. But as nagging pop music goes, this is great. Anthony Kiedis starts off all college rock and wistful, in a queue for a gig (yeah, right). Then the rhythm section machine guns kick in behind him and he's away, flexing his pecs, on a taut stream-of-whatever. And we're willing to put a fiver on this rumbly bassline once having belonged to Fugazi. An unexpected treat all round. ***(KE)***

BRENDAN BENSON
Tiny Spark (V2)

Missing Elliott Smith? We are too. But while the sexiest pockmarked man in singing-songwriting is busy on that 'difficult' sixth album, his place is being occupied by another rough-looking soft heart. Step forward, Detroit's Brendan Benson, friend of Jack White and the only real threat to Elliott's bruised throne. His looks suggest a life lived in the company of hard liquor and harder women. But his songs – like the flawless, melodic 'Tiny Spark' – reveal a wide-eyed innocent in love. Teenage Fanclub may well have left this tune behind last time they passed through Detroit. A cheery power-pop warning of the dangers of trying to understand girls. Charming. ***(KE)***

THE TYDE
Blood Brothers EP (ROUGH TRADE)

"If you wanna know what it feels like to be a man" grumbles wolveresque Tyde man Darren Rademaker with his head in a bucket, *"try spending 25 years in a band"*. Which makes The Edge harder than the average marine or WWF wrestler. Obviously. The Tyde, some of whose members also appear in Beachwood Sparks, are veterans of the mythical and idyllic West Coast psychedelia scene that existed before the whole of California went nu-metal after getting beat on by its dad. Hence this follow up to last year's luscious 'Once' LP sounds really rather magnificent. Older readers will note 'Blood Brothers'' striking resemblance to the theme to *Whatever Happened To The Likely Lads?* Younger readers will probably just melt. ***(MB)***

TEXT: MARK BEAUMONT/KITTY EMPIRE/TED KESSLER/TONY NAYLOR/JIM WIRTH PHOTOGRAPHY: ANDY WILLSHER

FLOTATION TOY WARNING
I Remember Trees EP
(POINTY)

Godawful name, terrific record. FTW are probably the only young band in London's East End who've spurned the louche garage rock craze to coax ghostly wooze music from things called domingotrons and octopads. Their accomplished debut EP is a halfway house between Grandaddy's space-boy dreaming and Tindersticks' ennui. It's hardly a popular place to be right now. But in their converted sweat-shop full of wires and ambition, FTW don't know or care. We demand they be included on the Flaming Lips' tour NOW! ***(KE)***

LAST MAN STANDING
Fate
(SUBLIME)

It's quite a feat: Last Man Standing have distinguished themselves here by making Nirvana sound like a bad idea. It's not their churning that lets them down – LMS do the grunge-pop loud-bit/quiet-bit very well; knotting up some heavy guitars and then pausing deliciously to let their weight sink in. But then some banal sixth form poet comes along and mopes all over all that promising tension, like a pub singer 'doing' grunge to impress a regular's funny-haired kid. They'll be back though: they've got that air about them. ***(KE)***

AUDIO BULLYS
Audio Bullys EP
(SOURCE)

As riotous as Havana after dark and pure London in its chaotic mish-mash of influences – speed garage and early-'90s hardcore, Happy Mondays and Armand Van Helden — Audio Bullys nail the edgy excitement of the city on their debut EP. Less talkative than The Streets, more masculine than Basement Jaxx, they nonetheless trade in the same rough'n'ready punk-dance uproar. Dark opener 'Real Life' will get the airplay, but it's 'Intro''s very large, moody sub-bass tomfoolery that kills us. ***(TN)***

ROB DOUGAN
Clubbed To Death
(CHEEKY)

Australian moody techno prince Rob Dougan was just your common-or-garden bedroom genius until his cred exploded when he got to produce Kylie Minogue. 'Clubbed to Death', however, is a different matter – an insistent little trip-hop dirge, it featured on the soundtrack of *The Matrix*, and then became an instantly recognisable piece of filmic Channel 4 link music which many of you were probably bored of by 1997. The missing link between Massive Attack and Limp Bizkit, if ever one were needed. ***(JW)***

FOG
Check Fraud
(NINJA TUNE)

The diseased brainchild of US acoustic fruitcake Andrew Broder, this is the kind of half-wordless melody you usually hear from wild-eyed derelicts in bus stations. A rush of semi-tuned guitar interspersed with squeaky scratches, 'Check Fraud' purports to be an assault on the rich but ends up an all-encompassing attack on pop convention which would have the gods of acid-casualty rock smiling down appreciatively from their psychedelic Mount Olympus. Good, and more than slightly strange. ***(JW)***

SHERYL CROW
Steve McQueen
(A&M)

Credit to Sheryl Crow – she's beaten the rush to be the New Ryan Adams. Veteran of some of the most blandly likeable '90s AOR records ever to seal themselves inside the stereo of a Ford Mondeo, the mildly unnerving Karen Carpenter lookalike is gone 40, but in that slightly undignified way that ensures the likes of Neil Young, Patti Smith and Iggy Pop keep going regardless, she still wants to rock. Here, that's exactly what she does, claiming to be *"an all American rebel"*. If it makes you happy, petal. ***(JW)***

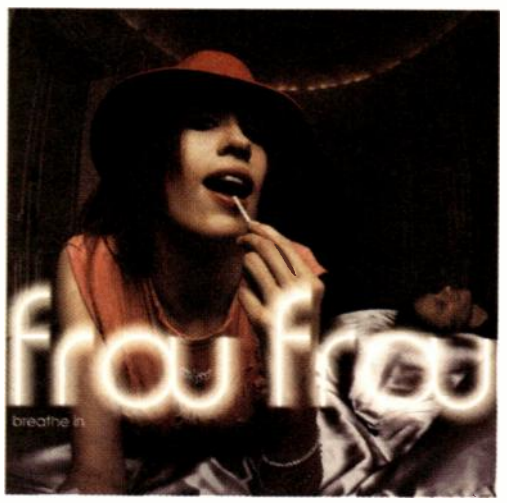
JACKDRAG
Smile On Fire
(SHIFTY DISCO)

John Dragonetti, aka Jackdrag, apparently learned everything he needed to know by listening to Lynyrd Skynyrd at school in the United Arab Emirates. Incredibly, in terms of this single at least, it had an equivalent effect to listening to Beck underwater. 'Smile On Fire' is a summery salad of bunny-hop beats and twinkling antique keyboards with the requisite *"ba ba bas"* half whispered over the top. Double A-sided with a collaboration with Dan The Automator – we've heard a lot worse. Not bad at all. ***(JW)***

BLACK OPS
B Rave Vol1
(B RAVE)

An offshoot of Geneva's Mental Groove label (Miss Kittin used to work in their record shop), B Rave is a forum for old-skool choons that go heavy on the Hoover-bass *(Er, bass that sounds like a Hoover, apparently – Indie Ed)*. Big, doooomy slabs of jack-hammering fuzz-noir, these two untitled tracks of terror-noise are already being caned by various Gigolo-related DJs. It's not everyday that you want reminding of that early-'90s fad, Belgian nu-beat *(Phew, not arf! – Confused Indie Ed)* but this don't half clean your ears out. ***(TN)***

TAKE A BREATH



FROU FROU

Breathe In

- Frou Frou are songwriter producer Guy Sigsworth and singer songwriter Imogen Heap
- Guy has collaborated with artists such as Madonna, Bomb The Bass and Bjork while Imogen has leant her distinctive vocals to artists like LHB and Way Out West
- This, their breathtaking debut single features massive in-demand mixes by Watkins and Aphrodite

WHATEVER TURNS YOU ON

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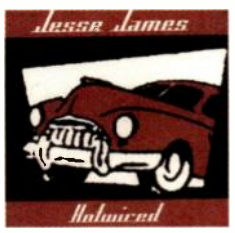
JESSE JAMES
Hotwired
(DECK CHEESE RECORDS)

Those Biblical plagues of boils and locusts had nothing on the Great Garage Band Plague of 2002. Ten minutes after the Stripes graced the cover, every ex-Britpop chancer in Camden had discovered the RAW SO-WUL POW-AH of the Delta blues and started playing their guitar with a cheesegrater. So it's much more of a laugh when someone gets it wrong: London not-real-cowboys Jesse James' assault on the zeitgeist sounds like Blink-182 leading Rancid in a conga line around the Deconstruction festival. Hot, wired, hilarious, *brilliant.* ***(MB)***



CAJMERE PRESENTS WALTER PHILLIPS
Sometimes I Do
(CAJUAL)

You know him as Green Velvet, but when Curtis Jones isn't knocking out idiosyncratic techno classics like 'La La Land', he is Cajmere, purveyor of prime Chicago house. That is, dirty, deep, yearning house music of a quality that is all too rare these days. The main mix perhaps lacks the killer hook that would have *NME* breaking open the champagne, but two interesting, off-kilter reworkings complete a package that will have Curtis Jones' fans purring. ***(TN)***

NATIONAL FOREST
Reflex The Tempo
(FAITH & HOPE)

Aaaah, bird song and fucked-up beats, daisy-chains and ditzy, delicate bleeps... we're in the National Forest, a Warp-ed world of pastoral electronica and digital mulch. The second single from Scarborough-based student Dan Cowley, 'Reflex The Tempo' is – thanks to some judiciously applied bass and a cut-up hip-hop vocal – a meatier work than his pretty debut, 'Soda Lake'. Quietly epic and sad, it allies the elegiac grace of early New Order to the rhythmic sense of rice falling down stairs. And you know what? That's alright by us. ***(TN)***

HORSEPOWER
Fairy Tales
(HORSEPOWER45)

Child's handwriting on the front. Five blokes in black in a café – one reading a book, one stroking a dog, the other three trying to avoid admiring a painting of a horse – on the back. Any Tinderstickophobes would have stopped reading long ago; the rest of us can wallow in Horsepower's taut and tender homage to the Great Mumbly Ones. A mournful trumpet, a willowy vocal, a delicate tune about said horse's birthday: what better soundtrack for a pale young man in a dead man's shirt to contemplate his eternal penury to? ***(MB)***

TENDER TRAP
Oh Katrina
(FORTUNA POP)

In a nicer parallel universe, Tender Trap's Amelia Fletcher is the most influential artist of her day – a pert presence whose tones have launched a thousand seven-inches, a hundred bands and a surfeit of indie club nights. With her previous bands Talulah Gosh, Heavenly and Marine Research, she invented an entire aesthetic. So it comes as no surprise that 'Oh Katrina' is a finger-snapping three minutes of sassy-yet-innocent pop, too rosy-cheeked for most but a sweet tonic nonetheless. ***(KE)***

SOIL
Unreal
(J)

Chicago nu-metallers Soil have a number of strings to their impressive, fuck-off, warlike bow. There's manly alienation (*"You fucked me!"* bellows singer Ryan McCombs mightily, on the 'unclean' LP version), and the usual metallic grumpiness you'd expect from five wide-thighed men with axes to grind. But there's an unexpected groove nestled between the barrages of guitar. And in McCombs' wounded-bear sulk, Soil have some of the 'soulful' 'appeal' of commercial bands like Staind. Soil: not underground for much longer, then. ***(KE)***

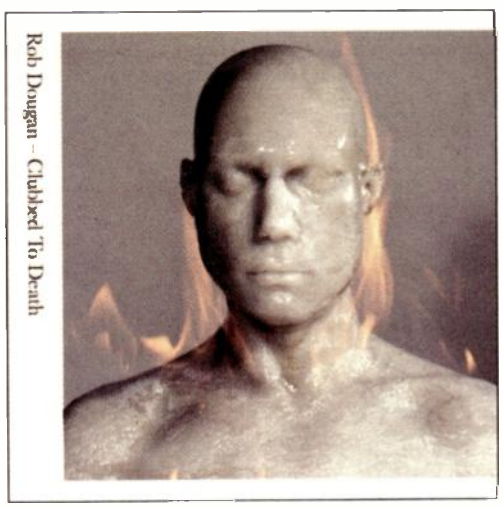
DEADBEAT RADICALS
Little Yellow Mini
(BLUEFIRE)

'Featuring A Remix From Jimbob (Jim's Super Stereoworld)!', which is a bit like 'Featuring A Very Fragile Vial Of Ebola!' Remember post-Bis dizzgo-idiots Dweeb? The lobotomy was botched then? Deadbeat Radicals are another bunch of electro-bubblegum kidbots from Newcastle (NOT JAPAN, do you hear? You are NOT FROM JAPAN) who have manga cartoons of themselves instead of personalities and sing about little yellow minis *"going zoom-a-zoom-zoom"*. Did the Baha Men just die for nothing? ***(MB)***

PATRICK PARK
The Basement Tapes
(CHORDS OF FAME)

The basement that gave birth to these tapes must be the same locale that Ryan Adams passed through on his way to happier times. Certainly, West Coast resident Park comes from a similarly lyrical school of alt.country songwriting as Adams and he carries these four tunes with an equally rueful tone, but if anything Patrick is even more poetically gloomy. These are rich, evocative songs about girls and poisons hitting you where it hurts hardest, and they are definitely not the last we shall hear from Park. ***(TK)***

KNOCK OUT



ROB DOUGAN
Clubbed To Death

- A landmark record, Clubbed To Death is the first single to be released from Rob Dougan's debut album, Furious Angels
- This genre defining track has featured in The Matrix and comes with mixes from Tom Middleton, Peshay, Hybrid, Rollo & Point 4
- "Complete melancholic grandeur" - NME

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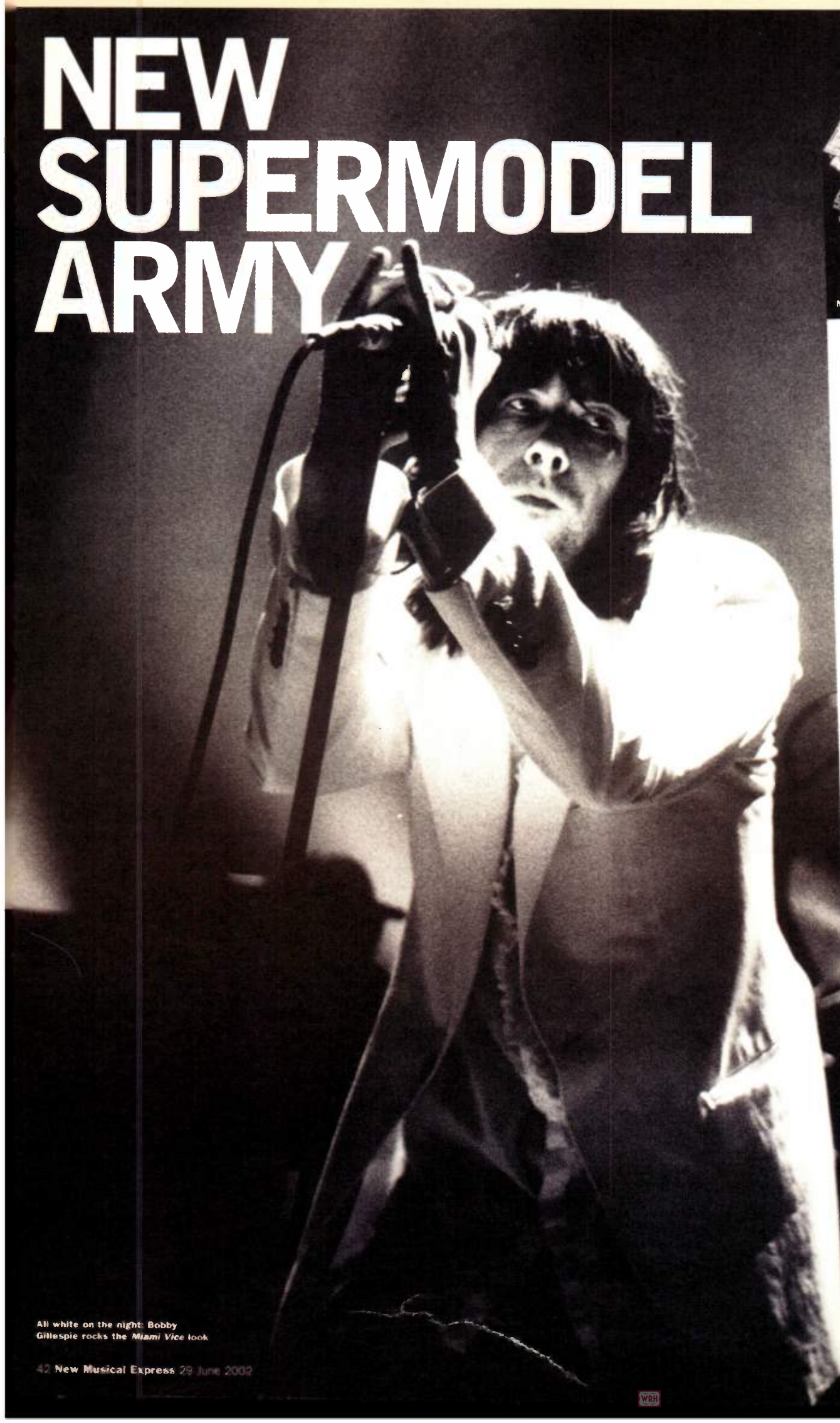
LIVE REVIEWS

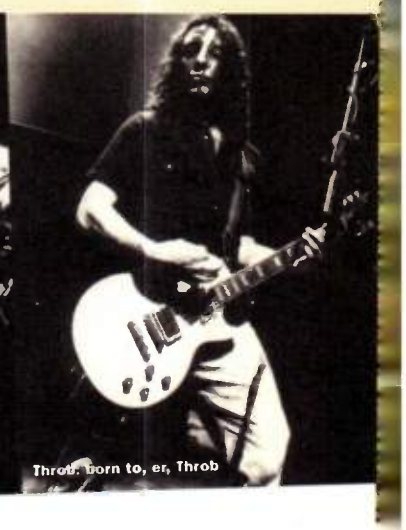
Edited by Pat Long

NEW SUPERMODEL ARMY



All white on the night: Bobby Gillespie rocks the *Miami Vice* look

Mani: shorn to be wild



Throb: born to, er, Throb

PRIMAL SCREAM
Shepherds Bush Empire, London

Anticipation fills the Shepherds Bush Empire as tangibly as the Motörhead records blasting from the PA. Tonight marks the grand unveiling of Primal Scream Mk 8 (at least): a lean, mean, sex disco machine, premiering new album 'Evil Heat' but probably not 'Bomb The Pentagon', the song they debuted last time they played in Britain, three months before the Pentagon actually *was* bombed.

Yes, Primal Scream are less avowedly 'political' in these difficult times (although their backstage pass features a picture of Fidel Castro) but they've never been more fiercely trendy – the balcony is crammed with fashionistas. Alexander McQueen punches the air, ponces in asymmetric haircuts waft left and right, and someone who may or may not be old Stones squeeze Anita Pallenberg perambulates unsteadily through the front row. It's all a bit reminiscent of John Lennon's remark at the Royal Variety Performance: "those in the cheap seats, clap your hands; the rest of you, rattle your jewellery".

Only feral rock'n'roll can unite the fash pack with the moshpit downstairs, and Primal Scream deliver. Crucially, they both sound and look amazing. Rather than the knackered husk of a couple of years ago, Bobby Gillespie now looks like a glossy-haired advert for hard drugs, clad in fantastic Mick-Jagger-circa-1975-meets-The-Strokes white dinner jacket.

The electroclash-tinged opener 'Miss Lucifer', camp on record, is transformed into slash'n'burn pogo disco, accompanied by blinding magenta lights. There's only one suitable follow-up: 'Bomb The Pentagon' itself, now in new, lyrically toned-down incarnation 'Rise'. Powered by the newly shorn Mani's killer bass, it's now a rabble rouser about a *"death's head factory suicide"*, Bobby ranting like a funky Mark E Smith. The somewhat clichéd 'City', last heard as 'Sick City' on the David Holmes album, but now retooled for 'Evil Heat', ends the first clutch of new songs, before 'Shoot Speed/Kill Light' brings the Joy Division motorik thunder.

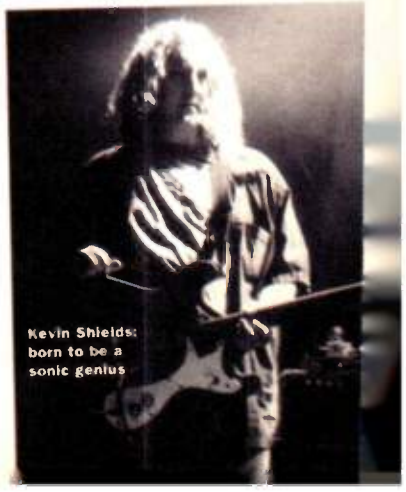
'Pills', excruciating on record, becomes brilliant when enlivened by a siren and the introduction of a tune; 'Burning Wheel' billows into the audience like opium smoke. New tune 'Autobahn 66' threatens to start a drift to the bar, but Bobby regains our attention with his Jake The Peg-style dancing and a graceless, if musically apposite cry of "Germany for the World Cup!"

A ferocious 'Medication' pisses all over the album version; superb anti-anthem 'Swastika Eyes' brings the moshpit to boiling point. 'Rocks', sounding incongruously trad in the electro-punk surroundings, is dedicated to "all the drug addicts out there", before Bobby cuddles Mani, gasps "I'm fucked" and staggers offstage.

Unfortunately, *NME*'s dream encore (a heavily pregnant Kate Moss coming onstage to smoke Capstan Full Strengths through 'Some Velvet Morning') doesn't come to pass, but we do get 'Accelerator' and 'Kill All Hippies'. Abruptly, Bobby's old Jesus And Mary Chain compadre Jim Reid is brought on to sing 'Detroit'. Unlike Bobby, the years haven't been kind to Jim and it's all a bit wonky, but a well timed cover of Johnny Thunders' 'Born To Lose', dedicated to Dee Dee Ramone, resurrects the show's slick, sick spirit. 'Skull X', some truly heroic posing, a flash and a bang and it's all over. It's been a triumph, so much so that the ill-advised politics, weird fashion following and drug rumours seem like mere side issues, burned at the crucible of incendiary rock'n'roll. Even the models were cheering.

Alex Needham

PHOTOGRAPHY: ANDY WILLSHER



Kevin Shields: born to be a sonic genius

BRENDAN BENSON
London Camden Monarch NME On Night

Time was, the surest route to the big time was sucking off Pete Waterman. Now it's sucking up to Jack White. Just look at Detroit singer-songwriter Brendan Benson, whose recent single 'Folk Singer' comes courtesy of props from the Stripes and wry lyrics like *"Ain't got time for my bed-in/She said 'Stop pretending/ You're not John Lennon'"*. Kudos from the nu-garage mob can only help if you're one of the best songwriters of your generation.

Because, although Benson's undoubtedly one of those US strumblers who's only actually 'cool' for five minutes, you'll be digging out his records well into your dotage. He's a trad-free Ryan Adams, Elliott Smith with a decent dermatologist, and he has glimpsed the New Music – 'Nature's Feeling' and 'Tiny Spark' screw with the very form and structure of US jangle-rock, twisting and squirming around firebrand hooks like worms in a boiling kettle.

Sadly Brendan feels the need to prove his classic pop credentials by diluting his faultless and inventive set with a bunch of pub-rock flams, '50s doowop numbers and '60s beat covers – musical sacrifices to the greats like weddings are for the parents. But he'll soon get over that. He's not John Lennon – deep down he's *better* than that.

Mark Beaumont

RAGING SPEEDHORN
London Camden Monarch

Corby's Raging Speedhorn are indisputably, incorrigibly metal. *Proper* metal, too. Instead of taking the easy route to nu-rock riches, they've built up a fanbase through such unfashionable practicalities as non-stop touring and cheap, readily available T-shirts. It's paying off handsomely. All that gigging has made them a fearsomely cacophonous live prospect, while tonight those fans are threatening to pop the venue's walls with their moshing.

So this is a proper rock gig, by the band with the most apposite name around. Fronted by pitbull ranters Frank Regan and John Loughlin, they make Lostprophets sound like A1. In fact, dismantling 'Paradise City' with unfettered heaviness, they make Guns N'Roses sound like A1.

With a maximum of two riffs and a whole lot of shouting, it's a simple art. Revelling in breast-fixated banter that Blink-182 might dismiss as a little infantile, it's clearly not the only thing that's basic. But, approximating the sound of being stuck in a typhoon with Motörhead, they transcend those gripes with the likes of 'Scaramanga' and new single 'The Hate Song' that are as brutally short and bloody as a riot in a warzone.

Biting back at the genre's wishy-washy pretenders, this is real metal, played loud. You know which side to choose.

Jim Alexander

OXES
Leeds Royal Park

As founders of Baltimore's oddball performance art collective the Rowdyists, Oxes are a byword for chaos. The Rowdyist code demands disruption in all forms – musical, visual, cerebral – and tonight the Oxes take their post-rock/performance art japery to the max, leaping around in the audience, blinding them with the lighting rig and revolving onstage standing on boxes. We're only three songs in and first guitarist Nat Fowler's already wandering into the crowd armed only with his underwear and a wireless guitar, chewing gum furiously, challenging preconceptions with his own brand of dismantled normality.

Material from new LP 'Oxxxes' is barely discernible in an entirely instrumental, entirely improvised set that's smothered in impossible-to-follow guitar geometrics. True to Rowdyist form, though, Oxes' music shreds accepted songwriting conventions with difficult, angular riffs and '70s rock steals. It's only occasionally as impenetrable as it sounds on paper: the band's steelyard grind is danceable despite its complexities, as on 'Half Half And Half''s gasping guitar lines and shattering, delirious climax. 'Tony Baines' similarly leaves more heads nodding than eyebrows raised.

Though not for those of limited concentration, Oxes nevertheless have a manifesto of sorts and the riotous abandon to match.

Tom Kirk

ILL NINO
Leicester Charlotte

Having grown used to playing to crowds in excess of 60,000 on this year's Ozzfest tour, Brazilian metal behemoths Ill Niño could be forgiven for a lack of enthusiasm in front of the meagre gathering tonight. No need – the six-piece obviously relish the more intimate setting, and are a blurred mass of shaking dreadlocks from start to finish.

Noticeably toploading the start of the set with their best-known numbers ('God Save Us' and current single 'What Comes Around'), the band's attitude rubs off on a willing crowd, whose eagerness to get active turns Leicester's grittiest showcase into a heaving sweat pit in seconds.

Spiking seriously downtuned guitars with fierce salvos of tribal South American drumming, Ill Niño are, essentially, Soulfly with added melody and better vocals. A cover of the latter's 'Eye For An Eye' is testament to this – a respectful salute to their Brazil-core forefathers that proves Ill Niño have everything in place to stand alongside heavyweights like Sepultura as equals. They're nothing new, but Ill Niño put the freshness back into Latin metal.

Steve Braund

Raging Speedhorn shout it loud, they're metal and proud

GLASGOW DERANGERS

Shouting themselves horse: Ikara Colt

IKARA COLT/ TERRA DIABLO/KAIN
Glasgow King Tut's Wah Wah Hut NME Bring It On Night

London spews up The Libertines, Glasgow hits back with Kain. They're a hustling, nervy, *knowing* lesson in how to dry hump the Strokes/Jam-adoring new wave to within an inch of its dignity. 'Most Of My Heroes Are Probably Fakers' is their perfect mission statement, while their singer is a smirking hipster who was clearly rocking the thrift store chic look way before it became the pinnacle of cool.

Terra Diablo don't care what they look like. These local noiseniks are just obsessed with creating the ultimate post-hardcore cacophony. They kick off gently with the angular melodicism of Idlewild and Foo Fighters before hammering down hard on the distortion for a journey into the heart of Mogwai's nightmares. It is the height of avant-rock excellence.

Ikara Colt cram three decades' worth of garage mayhem into one hyperactive, irresistible whole. Just look at them. Singer Paul is part ranting sidewalk preacher, part smooth bar-room conman. Guitarist Claire summons a squall of delirious feedback as only a fuzzbox-stomping fox can. The other two play like Lower East Side college kids on a mission to search and destroy. The band ricochet with high-octane confidence, ending with Paul ranting over a burst of fuzzed-up electroclash noise. Ikara Colt have come for your adrenaline gland. Time to hand it over.

Ian Watson

PHOTOGRAPHY: DREW FARRELL/TINA KORHONEN

MILITARY PRECISION

GARBAGE
Barcelona Razzmatazz

The world tour is a prospect to strike fear and elation into the heart of any musician. Garbage know it well: they toured their second album, 'Version 2.0', for a staggering two years. But have they got it in them to do it all over again?

Lounging in their hotel lobby just off the main Barcelona concourse, three-quarters of Garbage – Shirley Manson, the gaunt Duke Erikson and the shaven-headed Steve Marker – reflect on nine months that's seen them take their third album, 'Beautiful Garbage', out on their first sold-out American tour.

Success has its benefits.

"For the first time ever, I have my own room on the tourbus – I'm full-on Britney Spears," chirps Shirley, cheerfully.

"I'm spoilt rotten. But I deserve to be. I work really hard and make a lot of people a lot of money."

Despite a troublesome sore throat, Shirley is friendly, unguarded and clearly shrewd enough to know that such an attitude pushes the right buttons. Dressed in skinny-fit MC5 T-shirt, three-quarter length combats and white Adidas trainers, she exudes an aggressive charm that belies her slight stature.

The touring pace has been too much for drummer Butch Vig. However. Laid low with an ear infection that threatens to leave him with tinnitus if unsuccessfully treated, he has returned to his home to recuperate.

"He's a party animal," explains Shirley. "He likes to burn the candle at both ends. There's only two ways of getting through a tour. You're either like a monk or you're like the devil. It's all or nothing. I live like a nun. But that lot party. And that's when it catches up with you."

Barcelona itself is in a party mood. Street vendors sell tiny caged scorpions and squawking parrots while performers dressed as gorillas pose for the entertainment of passers-by.

Duke – who hasn't slept in over 24 hours but fancies a beer, the trouper – chooses to spend his day outside a backstreet café.

"I love playing in Spain," he opines. "The crowds are just so crazy. Extremely passionate. They sing along to every song... that's the sign of a true fan."

Five hours later, we meet them. Kids have been clustering outside Razzmatazz – the 2,500 capacity venue – all day, huddling in the meagre shade. As night falls, they get exactly what – and who – they came for. In tight white halter top and camouflage trousers, Shirley looks ready for combat. Her severe cyberpunk haircut may have lost her the doe-eyed adulation of an army of teenage boys, but she remains the undisputed focal point of Garbage – the crackling, bleach-blonde eye of the storm.

Next to her, Duke and Steve tease out the digital roar of 'Push It' and the Timbaland-style R&B click of 'Androgyny' in a flurry of robotic rock moves. Occasionally, you feel the band's democratic approach would be best dissolved for Shirl's benevolent dictatorship: the open-wound confessional of 'Milk' would sound a lot better without that mechanical bash-bash backing. But a twisted run through 'Now I Wanna Sniff Some Glue' offers curious tribute to dead Dee Dee Ramone and 'Vow' still sounds like one of the great lost pop songs of the '90s – a tale of vengeful obsession that leaves scratches down your back with its sharp digital claws.

'Only Happy When It Rains' caps the encore, and the moshpit breaks into a Spanish football chant. It gradually becomes clear they're not going anywhere. Eventually, Shirley returns to perform 'Queer' a cappella while roadies scurry round to plug the equipment back in.

Tonight though, a ten-hour drive to Milan is pencilled in on that thankless itinery. Back in the dressing room, a laconic Duke cracks open another beer and shrugs his shoulders.

"Didn't someone once say something along the lines of 'leave 'em wanting more'?" he grins.

Damn straight. Let the tour roll on.

Louis Pattison

"Encore!" (Or whatever it is in Spanish)

The diminutive Shirley illustrates how small she really is with the aid of a marble

Shirley limbers up for some hot tongue action. Singing, that is

Combat rock: Shirley and Duke

Happy when we're in Spain: with the fans

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Tickets £18.50adv from 0870 730 7304 / 020 8902 0902 / 020 7403 3331 / 020 7734 8932

Fri 19 — Clear Channel Entertainment Present
COOPER'S FIELD CARDIFF CASTLE
plus IGGY POP · Hundred Reasons & MANY MORE
Tickets £25adv from 0870 169 0106 / 029 20224 488

Sat 20 — Daybrook House Present
NOTTINGHAM WOLLATON PARK
plus IGGY POP · Hundred Reasons & MANY MORE
Tickets £25adv from 0115 941 2544 / 0115 912 9122

All tickets subject to booking fee. 24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com

SJM CONCERTS, METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

suede

October
Wed 30 Glasgow Barrowlands 0870 169 0100
Thur 31 Aberdeen Music Hall 0870 169 0100

November
Sat 2 Liverpool Royal Court 0151 709 4321
Sun 3 Manchester Academy 0161 832 1111/0161 237 5554
Mon 4 Leeds University 01132 455 570
Wed 6 Newcastle Northumbria University 0191 233 0444/0191 261 2606
Thur 7 Birmingham Academy 0870 771 2000
Fri 8 Norwich UEA 0115 912 9000
Sun 10 Bristol Academy 0870 771 2000
Mon 11 Cambridge Corn Exchange 01223 357 851

plus guests ★★★ ATHLETE

Tue 12 Southampton Guildhall 023 8063 2811
Thur 14 London SOLD OUT Shepherd's Bush Empire
Fri 15 London SOLD OUT Shepherd's Bush Empire
Sat 16 London Shepherd's Bush Empire 0870 771 2000/020 7403 3331/020 7734 8932

24hr credit card hotline 0871 220 0260
or buy online at www.gigsandtours.com
New album "A few [illegible] November

www.suede.net

SJM CONCERTS & METROPOLIS MUSIC PRESENT
BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL

oasis

plus special guest **RICHARD ASHCROFT**
other names to be announced

SATURDA[illegible] SOLD OUT [illegible]EPTEMBER
EXTRA DATE ADDED DUE TO OVERWHELMING PUBLIC DEMAND

SUNDAY 15 SEPTEMBER 2002
LANCASHIRE COUNTY CRICKET CLUB
MANCHESTER

All tickets £28.50 adv (subject to booking fee) for unreserved general admission
OASIS LO-CALL TICKETLINE 08708 300 300
or online through www.oasisnet.com
Piccadilly B/O 0161 832 1111 Wembley B/O 0870 732 2020
Booking fee £2.00 per ticket • Mastercard - Switch - Visa - Delta - Solo - JCB accepted • Maximum 6 tickets per applicant registered post £4.50 per transaction
Tickets available from Personal callers at Virgin Megastore Box Office (Manchester & Liverpool)
National Coachline Wayahead 0115 912 9210
GATES OPEN 2pm - SUBJECT TO LICENCE

NEW SINGLE 'STOP CRYING YOUR HEART OUT' OUT NOW

SJM Concerts by arrangement with 13 Artists present

damien rice

Thursday 25 July LONDON Bush Hall 020 8222 6933
Monday 29 July MANCHESTER Night & Day 0161 832 1111, 0161 2[illegible]554
Tickets £6.50, £7 (all subject to booking fee) 24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
Debut album O[illegible]out 22 July www.damienrice.com

SJM Concerts by arrangement with Heller Skelter present

paul heaton

July
Monday 22
GLASGOW GARAGE
0141 339 8383
Tuesday 23
MANCHESTER UNIVERSITY
0161 832 1111
Thursday 25 & Friday 26
LONDON ULU
020 7403 3331
Saturday 27
SOLD OUT
SHEFFIELD LEADMILL
Tickets £14adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
The new single 'The Perfect Couple' released 15th July, taken from the album 'Fat Chance' released 22nd July
www.paulheaton.net

SJM Concerts by arrangement with 13 Artists present

★★★ ATHLETE
+ leaves & Longview

JULY

6	BIRMINGHAM	ACADEMY	0870 771 2000
7	NORTHAMPTON	SOUNDHOUSE	0115 912 9000
8	MANCHESTER	NIGHT & DAY	0161 832 1111
9	SHEFFIELD	BARFLY	0870 907 0999
10	BRISTOL	FLEECE	0117 929 9008
11	CARDIFF	BARFLY	0870 907 0999
12	MIDDLESBROUGH	CORNERHOUSE	01642 253 053
18	LONDON	DINGWALLS	020 7403 3331, 020 7734 8932

Tickets £8adv. except London £7adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 buy online www.gigsandtours.com
www.athlete.uk.com

SJM Concerts present

Death in Vegas

October 2002

9th	Wolverhampton	Wulfrun Hall	01902 552 121
10th	Dublin	Ambassador	www.ticketmaster.ie
11th	Belfast	Limelight	www.ticketmaster.ie
12th	Glasgow	QMU	0870 169 0100
14th	Manchester	University	0161 832 1111
15th	Leeds	Metropolitan University	0113 244 4900
16th	Bristol	Academy	0870 771 2000
17th	Brighton	Concorde 2	01273 772 770
19th	London	Hackney Ocean	020 7314 2800 / 020 7734 8932

Tickets £10.50 except £13.50 London (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
Leather Girls E.P limited double vinyl released July 22nd

SJM Concerts present

JOE STRUMMER & THE MESCALEROS

Thursday 11 July
SHEPHERDS BUSH EMPIRE
0870 771 2000 / 020 7734 8932
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com

24hr cc hotline 0871 220[illegible] www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts presents

Wednesday 10th July

DAVID BOWIE

suede DIVINE COMEDY

Electric Soft Parade The Real People

Ticket price £27.50 (subject to booking fee)

Thursday 11th July

GREEN DAY

NO DOUBT LESS THAN JAKE

rival schools hoobastank

Ticket price £27.00 (subject to booking fee)

Friday 12th July

PAUL WELLER

Ian Brown JOE STRUMMER & THE MESCALEROS

Shed 7 Haven

Ticket price £27.50 (subject to booking fee)

Saturday 13th July

NEW ORDER

doves SWR (Shaun Ryder)

elbow Alfie

Ticket price £28.50 (subject to booking fee)

Old Trafford Cricket Ground, Manchester

Tickets available from: **0161 832 1111 / 0161 237 5554 / 0870 4000 700 (24HRS)**
buy online @ www.gigsandtours.com
No booking fees for cash purchases by personal callers to Lancashire County Cricket Club.
Unreserved seating & standing tickets available.
Gates open 3.30pm. Subject to licence

NME 5.0 105.4 Kerrang! Evening News Virgin trains

SJM Concerts, MCD & Metropolis Music production

Virgin Trains presents

move...

an Urban Music Event

SJM Concerts and CLEAR CHANNEL by arrangement with ITB present

KORN

UNTOUCHABLES TOUR

Plus Special Guests

PUDDLE OF MUDD and TRUST COMPANY

+ CPL PRESENT

SATURDAY 07 SEPTEMBER	WEDNESDAY 11 SEPTEMBER	THURSDAY 12 SEPTEMBER
LONDON ARENA	**GLASGOW SECC**	**MANCHESTER E.N. ARENA**
Box office: 0207 538 1212, 020 7403 3331 020 7734 8932	Box office: 0870 040 4000, 0870 400 0688 0141 339 8383, 0870 220 1116	Box office: 0161 930 8000 0161 832 1111, 0161 237 5554

Tickets: £23.50 adv plus booking fee. 24hr CC Hotline: 0871 2200 260, 0870 4000 700
Buy online @ www.gigsandtours.com, www.ticketmaster.co.uk

New album UNTOUCHABLES OUT NOW includes the hit single 'here to stay'
www.korn.com www.korntv.com www.hardplace.net

Immortal KERRANG! MTV XFM

beth orton

plus david kitt The Veils* (*19th July only)

July

Tue	09	London sold out ElectricBallroom	
		October	
Fri	04	York Barbican	01904 656 688
Sat	05	Liverpool Royal Court	0151 709 4321
Sun	06	Manchester Bridgewater Hall	0161 907 9000
Tue	08	Birmingham Symphony Hall	0121 780 3333
Wed	09	Nottingham Royal Concert Hall	0115 989 5555
Thu	10	Carlisle Sands Centre	01228 625 222
Fri	11	Newcastle City Hall	0191 261 2606
Sun	13	Aberdeen Music Hall	01224 641122
Mon	14	Glasgow Concert Hall	0870 903 3444
Tue	15	Sheffield City Hall	0114 278 9789
Wed	16	Norwich UEA	01603 508 050
Fri	18	Southampton Guildhall	023 8063 2601
Sat	19	Cambridge Corn Exchange	01223 357 851
Sun	20	Reading Hexagon	0118 960 6060 / 0870 0600 100
Mon	21	Bristol Colston Hall	0117 922 3686
Wed	23	London Shepherds Bush Empire	0870 771 2000, Stargreen 020 7734 8932, Way Ahead 020 7403 3331
Mon	28	Dublin Vicar Street	(353) 1 890925150
Tue	29	Dublin Vicar Street	(353) 1 890925150

All Tickets subject to booking fee. 24 hr cc hotline 0871 2260 260 / 0870 4000 686
or Buy online: www.gigsandtours.com / www.ticketmaster.co.uk

New single 'Concrete Sky' released July 15th taken from the album 'Daybreaker' out July 29th on Heavenly
www.bethorton.mu

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcement of ... priority booking

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

Metropolis Music presents

NO DOUBT LIVE

plus guests
UNWRITTEN LAW

Thu SOLD OUT th June

EXTRA DATE DUE TO DEMAND
Sunday 30th June

BRIXTON ACADEMY

Tickets £16.50 adv. from 0870 771 2000, CC Hotline 020 7287 0932
Stargreen 020 7734 8932, Way Ahead 020 7403 3331
Ticketmaster 020 7344 4040, Rough Trade shops
(Neals Yd and Talbot Rd), Rhythm Records (Camden)
and selected HMV, Ticketmaster and Tower Records
throughout London and the S/E.

All tickets subject to booking fee. Buy online www.gigsandtours.com
A Metropolis Music presentation by arrangement with Primary Talent International

The DIVINE COMEDY
and Ben Folds
solo performances

Sunday 29 September	Bristol Academy	0870 771 2000
Monday 30 September	Birmingham Academy	0870 771 2000
Tuesday 01 October	Glasgow Barrowland	0141 339 8383
Thursday 03 October	Manchester Academy	0161 832 1111
Friday 04 October	Shepherds Bush Empire	0870 771 2000, 020 7287 0932, 020 7344 4040, 020 7403 3331 plus usual agents

Tickets £15.00 adv. except London £17.50 adv
Tickets subject to booking fee.
Buy on-line: www.gigsandtours.com

A Metropolis Music and SJM Concerts presentation
by arrangement with 13

METROPOLIS MUSIC AND MELTING VINYL BY ARRANGEMENT WITH CODA PRESENT

LAMBCHOP
PLUS GUEST LINCOLN (BRISTOL ONLY)

FRIDAY 5TH JULY
BRISTOL COLSTON HALL
TICKETS £15.00 ADV. FROM VENUE: 0117 922 3686
AND OUR PRICE: 0870 44 44 400

SUNDAY 7TH JULY
LEEDS CITY VARIETIES
TICKETS £16.00 ADV. FROM 0113 243 0808 AND JUMBO RECORDS
24 HR CC HOTLINE: 0115 912 9000. TICKETS SUBJECT TO BOOKING FEE
BUY ON-LINE: www.gigsandtours.com

Metropolis Music by arrangement with Helter Skelter present

PETER MURPHY

THURSDAY 1ST AUGUST
LONDON SHEPHERDS BUSH EMPIRE

Tickets £12.50adv. from 0870 771 2000, CC Hotline: 020 7287 0932,
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331,
Ticketmaster: 0207 7344 4040, Rough Trade shops
(Neals Yd and Talbot Rd), Rhythm Records (Camden) Tower Records
and selected Virgin stores throughout London and the SE.
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

rival schools

plus guests ICARUS LINE (9th July) / MAJESTY AND CHAMPIONS OF SOUND (all dates)

JULY
08 Oxford Zodiac
PLEASE NOTE CHANGE OF VENUE
09 London Astoria
7344 4040, 020 7287 0932, 020 7734 8932
020 7403 3331 plus usual agents
10 Exeter Cavern Club
18 Middlesbrough Town Hall Crypt
19 Sheffield Leadmill
0845 300 4050
Tickets subject to booking fee
Buy online:www.gigsandtours.com

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plus Guests Crescent. The Micky + DJ's

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01253 292 029 £13.50
6th Whitehaven - Civic Hall
01946 852 821 £12.00
12th Portsmouth - Pyramids Centre
023 9235 8608 £11.00
13th Dublin - Witness Festival
19th Bangor - Uni
01248 351 708 £11.00
20th Swansea - Uni
0115 912 9000 £11.00
26th Folkstone - Leas Cliff Hall
01303 253 193 £11.00
27th Brighton - Concorde 2
01273 772 770 £11.00

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PUKKELPOP
Belgium 22 - 23 - 24 Aug

LOWLANDS
Holland 23 - 24 - 25 Aug

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Toto	Korn	Brian Ferry
21 Oct	14 Sep	22 Sep
Moby	Coldplay	Sonic Youth
22 Oct	27 Aug	29 Jun
Alice Cooper	Sum 41	Soulfly
13 Nov	01 Sep	27 Aug
Cake	Indochine	A-HA
09 Jul	15 Nov	19 Jun

call for a brochure or
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01942 896868
www.argon-direct.com

DMP presents

Bob Mould
+ Mer3

Thursday 11th July
CAMDEN DINGWALLS

Tickets £13.00 from Stargreen 020 7734 8932, Ticketweb 08700 600 100
www.ticketweb.co.uk, Ticketmaster 020 7344 4040, Wayahead 0870 120 2002,
Rough Trade shops, Rhythm NW1, or in person from Dingwalls bar
at face value (above venue). All tickets subject to booking fee

SECRETION MUSIC

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Joski
Dust
june26th cartoon,croydon.FREE
Pheramone
MeanMrMustard
Dust
july 3rd upstairs@the garage.FREE
Dust
MeanMrMustard
Pheramone
july 4th st albans horn. £4.00
Steranko
Joski
MeanMrMustard
Pheramone
AfterSuburbia
Dust
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july19th mean fiddler,london.£5.00
tickets available at TICKETMASTER

compilation cd
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Steranko
after suburbia
Pheramone
mean
Joski
DUST
Somnium

7 great bands,14 great tracks

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FOR TICKETS, CALL THE 24-HOUR NME
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WWW.NME.COM
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Sex Pistols

Crystal Palace National Sports Centre Saturday 27 July 2002

Tickets £32.50+booking fee available from

www.ticketmaster.co.uk

or 0870 400 0688

NME TICKET LINE 0870 1663 663

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Personal callers to Crystal Palace National Sports Centre (020 8776 9502 credit cards accepted), Stargreen, Virgin Megastores and all usual outlets.

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Monday 1st July 2002

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CREDIT CARDS TEL: 0870 400 0688 (24hrs)

Buy on line at www.ticketmaster.co.uk

The album 'In search Of.....' Out Now on Virgin.

Presented by ClearChannel in association with Solo

SOULFLY

Plus Special Guests skindred and ellis

LONDON FORUM

Wednesday 10th July 2002

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ClearChannel by arrangement with ITB

DAVID BYRNE

THE LAZY EYEBALL TOUR Plus Special Guests

JUNE 2002			
Tues 25	WOLVERHAMPTON WULFRUN HALL	01902 552121
Fri 28	GLASGOW BARROWLANDS	0870 903 3444
Sat 29	NEWCASTLE OPERA HOUSE	0191 232 0899
JULY 2002		
Mon 1	MANCHESTER ACADEMY	0161 832 1111
Tues 2	CAMBRIDGE CORN EXCHANGE	01223 357851
Wed 3	LONDON SHEPHERDS BUSH EMPIRE	SOLD OUT
Fri 5	LONDON OCEAN	0207 314 2800
Sun 7	LEICESTER DE MONTFORT HALL (Summer Sundae Festival)	0116 233 3111

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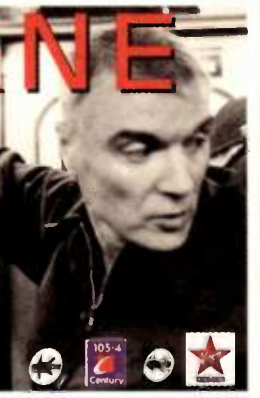
Presented by ClearChannel in association with Primary Talent



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face to face

PLUS SPECIAL GUESTS

JULY 2002

11	LONDON MEAN FIDDLER	020 7344 0044
12	EXETER PHOENIX	01392 667080
13	BRIGHTON CONCORDE	01273 772 770
14	NORWICH WATERFRONT	01603 50 80 50
16	MANCHESTER HOP & GRAPE	0161 831 1111
17	GLASGOW KING TUT'S	0870 169 0100
18	BIRMINGHAM ACADEMY	0870 771 2000

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Presented by Clear Channel, Mean Fiddler and Straight In association with Helter Skelter

---

DE LA SOUL

Plus Special Guests
Plus MOTLEY

MANCHESTER ACADEMY

Sunday 21st July 2002

0161 832 1111

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tom araya . kerry king
jeff hanneman . dave lombardo

PLUS SPECIAL GUESTS

LONDON astoria

mon 15th / tue 16th July 2002

C.C:020 7344 0042

CREDIT CARDS TEL: 0870 400 0688 (24hrs)

Buy on line at www.ticketmaster.co.uk

A ClearChannel presentation in association with Helter Skelter

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ClearChannel by arrangement with ITB presents

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PLUS SPECIAL GUESTS

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Wednesday 28th August 2002 C.C:0207 344 0044

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THE D4

SAT 13TH JULY £10ADV
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THE DICKIES +UNION 13
(RESCHEDULED DATE)

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biffy clyro hell is for heroes
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+MIKABOMB

SUN 21ST JULY DOORS 7.30PM £8ADV
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Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940.
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03 LEEDS NEW ROSCOE 0113 246 0778
04 LIVERPOOL STANLEY THEATRE 0151 256 5555
06 DUNDEE HOMELESS 0141 339 8383
07 GLASGOW KING TUTS 0870 169 0100
08 MANCHESTER UNIVERSITY 0161 832 1111
09 BRISTOL FLEECE & FIRKIN 0117 929 9008
10 LONDON DINGWALLS 020 7344 0044
(Tickets also available from Astoria box office & Venue) 020 7734 8932
11 NOTTINGHAM SOCIAL 0115 950 5078
12 LEICESTER PRINCESS CHARLOTTE 0116 255 3956
13 SHEFFIELD LEADMILL 0845 300 4050

TORINO - the new album - released 1st July 2002
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Fri 19 JULY - OASIS TRIBUTE SHOW | Fri 26 JULY - RED HOT CHILI BEANS | Fri 2 AUG - A TRIBUTE TO BLONDIE
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STRAIGHT BY ARRANGEMENT WITH CODA PRESENT

CORNELIUS
+ INTERPOL

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Tickets £14.00 adv available from
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Stargreen 020 7734 8932 www.stargreen.com
Wayahead 020 7403 3331
Rhythm NW1 & Rough Trade Shops
www.cornelius-sound.com
www.matadoreurope.com

Melting Vinyl, dmh & Coda present two exclusive dates from the kings of sun-baked Americana...

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Saturday 6th July, 1-11pm
Playing outdoors as part of The Summer Sundae Festival,
De Montfort Hall & Gardens, Granville Road, Leicester
www.demontforthall.co.uk. Tickets £22.50/under 16 £7.50
Box office: 0116 2333111 & www.wayahead.com

...and an exclusive south of England date with Lincoln + Chacda

Monday 8th July, 8.30pm
The Corn Exchange, Church Road, Brighton
Tickets £12/concessions £10. Box office: 01273 0709709,
Rounder Records 01273 325440 & www.wayahead.com

More info at www.meltingvinyl.com

barfly

barfly LONDON
info@barflyclub.com
49 Chalk Farm Road
Camden London NW1
Info 24hrs (020 7691 4246)

Wed 26th Jun - Myracle Brah + The Three-4-Tens + The Grip Weeds (£4 adv)
Thur 27th Jun - Siamese + Bluebird + Northern Souls (£4 adv)
Fri 28th Jun - Violent Delight + Exit + guests (£5 adv)
Sat 29th Jun - Giant + Embryonic + Phluid (£4 adv)
Mon 1st Jul - Clacketlane + Rhodes + guests (£4 adv)
Tue 2nd Jul - Traversty Harvey + McFly + Phoenix Green (£4 adv)
Wed 3rd Jul - NME 'On' night: Interpol + The Zutons + guests (£5 adv)

barfly @ The Metro
info@barflyclub.com
19-23 Oxford Street, W1
(Opp. Virgin Megastore
Nearest tube - Tot Crt.Rd)
Thu 27th Jun - Wilt + Anti-Hero (£7 adv) Doors: 8pm

barfly CARDIFF
cardiff.info@barflyclub.com
Kingsway, Cardiff,
CF10 3FD
Tel: 02920 677 658
Wed 3rd Jul - Sammo Hung + Alcatraz + Rotating Stars (£3 adv)

barfly SHEFFIELD
sheffield.info@barflyclub.com
NCPM, Paternoster Row
Sheffield S1 2QQ
Tel: 0114 220 3618
Thu 27th Jun - Ooberman + Soula Fuzz + Parma Violets (£7 adv)

barfly GLASGOW
glasgow.info@barflyclub.com
260 Clyde Street,
Glasgow, G1 4JH
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19th July
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20th July
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23-24-25th July
MEATLOAF
24th July
THE CURE
27th July
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27th July
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17-18th Aug
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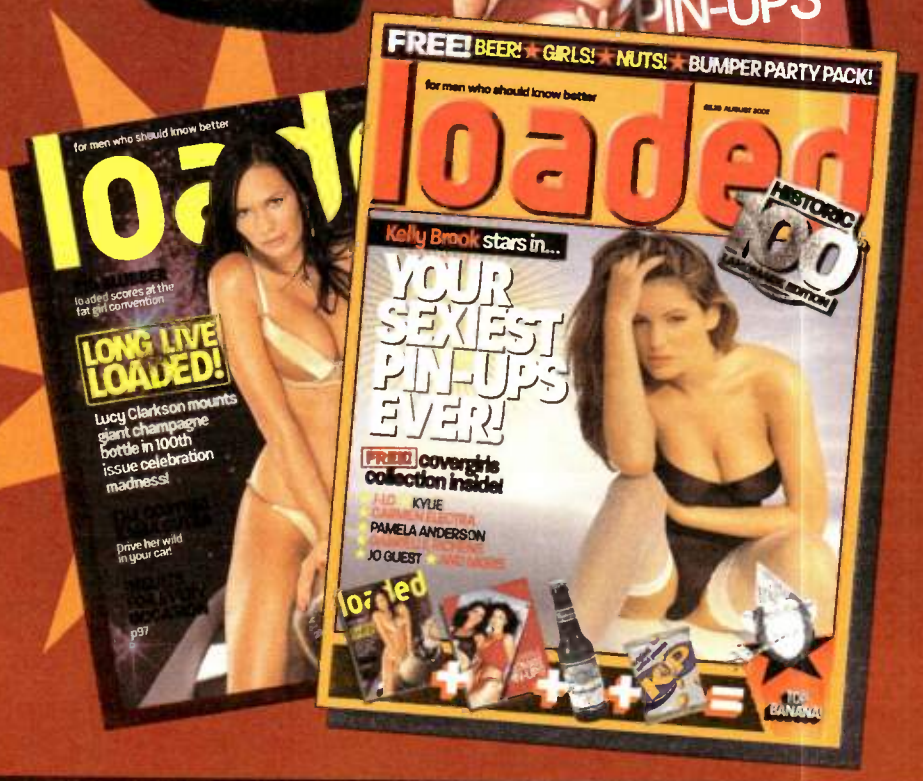

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GIG GUIDE

From Wednesday June 26 to Tuesday July 2

Edited by Zane

Britain's best and biggest gig list. Send your dates to NME Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to gigs@ipcmedia.com. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT *http://www.nme.com*

WEDNESDAY 26

BIRMINGHAM Old Railway 0121 333 6434 **Gedeire/Exhibit A**
BRADFORD Penningtons 01274 304455 **The Blockheads**
BRISTOL Fleece & Firkin 0117 945 0996 **The Slackers/Kemists**
CARDIFF Barfly 029 2066 7658 **Bug Puppet/Trailblazer/Snailfarm**
CORK Half Moon Theatre 00 35321 270022 **The Moldy Peaches/ Jole Dead Blonde Girlfriend**
DERBY Victoria Inn 01332 740091 **Set Against/Winnebago Deal/Suttskane**
DUBLIN Ambassador Theatre 00 3531 456 9569 **David Byrne**
DUBLIN Whelans 00 3531 478 0766 **Hawksley Workman**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Jeevas/Palomino**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Closer/One Inch Volcano**
HANLEY Sugarmill 01782 214991 **Wheatus/Nate**
HIGH WYCOMBE Town Hall 01494 512000 **John Martyn**
LEEDS New Roscoe 0113 246 0778 **Stowboss/Johnson House**
LEICESTER Charlotte 0116 255 3956 **Tribute To Nothing/Five Knuckle/Sump**
LIMERICK Savoy 00 35361 411611 **American Analog Set/Goodtime John**
LIVERPOOL Masque 0151 709 6224 **The Damned**
LIVERPOOL Stanley Theatre 0151 709 9108 **The Vines/Pete Yorn**
LONDON Camden Dingwalls NW1 020 7267 1577 **Baby Zizzanie/Earthlings?/Farflung**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The John Explosion/Moly**
LONDON Camden Underworld NW1 020 7482 1932 **Goldrush/Black Nielson**
LONDON Camden Verge NW5 020 7485 2781 **Twelve Hour Turn/Econoline/Wheels**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Guy Davis/Michael Messer**
LONDON Isle Of Dogs Docklands Arena E14 020 7538 1212 **Red Hot Chili Peppers/ Andrew WK**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **The Grand Scheme/Sugardrum**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Wry/Houston 500**
LONDON Kentish Town Forum NW5 020 7344 0044 **Less Than Jake/The Stereo**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Pollmold**
LONDON Notting Hill Arts Club W11 020 7460 4459 **The Masonics/Embrookes**
LONDON Old Street Cargo EC2 020 7613 7731 **Scapegoat Wax/Mains Ignition**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Neutrinos/Joe Murphy**
LONDON Shoreditch Catch E2 020 7729 6097 **Drink Me/The Suffrajets**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Badly Drawn Boy**
LONDON Wembley Arena 0870 739 0739 **Roger Waters**
MANCHESTER Apollo 0161 242 2560 **Nelly Furtado**
MANCHESTER Evening News Arena 0161 930 8000 **Rod Stewart**
MANCHESTER University, Union 0161 275 2930 **Soil/Hell Is For Heroes**
NEWPORT TJ's 01633 216608 **Hatebreed**
NORTHAMPTON Soundhaus 01604 250898 **D4/The Trends**
NORWICH UEA 01603 505401 **The Dandy Warhols**
READING Fez Club 0118 958 6839 **Serafin/Twofold/Kaldera**
TRURO Hall For Cornwall 01872 262466 **Coldplay/Richard Hawley**

THURSDAY 27

BATH Moles 01225 404445 **Jetplane Landing/Intentions Of An Asteroid**
BIRMINGHAM NEC 0121 780 4133 **Rod Stewart**
BRADFORD Penningtons 01274 304455 **The Damned**
BRIDGEND Toll House 01656 647827 **Adequate 7/The Take/Pamel**
BRIGHTON Concorde 2 01273 207241 **Supergrass**
BRIGHTON St Luke's Church 01273 325955 **Robert Fisher/Steve Wynn**
BURNLEY Mechanics 01282 664400 **Chumbawamba/Miss Black America**
CARDIFF University, Great Hall 029 2023 0130 **Spiritualized**
CHELMSFORD Army & Navy 01245 354155 **The Shining/The Crescent**
CLEETHORPES Beachcomber 01472 812666 **Nerve/Control Freak**
COLCHESTER Arts Centre 01206 500900 **Idlewild**
DUNDEE Westport Bar 01382 200993 **Closer/One Inch Volcano**
EXETER Cavern Club 01392 495370 **Cars As Weapons/Yeast/Klay**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Snowblind/Crysoul/The Pedestrians**
HARLOW Square 01279 305000 **Sell-Outs**
LEEDS Brudenell Social Club 0113 243 5866 **Black Nielson/Galitza/5ft Edible Smiths**
LEEDS Cockpit 0113 244 3446 **The Vines/ Pete Yorn**
LIVERPOOL Cavern Club 0151 236 1964 **Iconoclast/Northern Soul/Shifter**
LIVERPOOL Institute Of Performing Arts 0151 709 5297 **Milestone/O-Zeds/The Waves**
LONDON Aldgate East Arts Café E1 020 7247 5681 **Hinterland/Nectar/Lazarus Clamp**
LONDON Brixton Academy SW9 020 7771 2000 **No Doubt/Unwritten Law**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Office Face/Sob Clarke/Stigma**
LONDON Camden Underworld NW1 020 7482 1932 **The Slackers/Mix Twitch**
LONDON Camden Verge NW5 020 7485 2781 **Sparkling Toys**
LONDON Charing Cross Heaven WC2 020 7930 2020 **Cosmetique/Crack Village**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Hubert Sumlin**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Soil/Hell Is For Heroes**
LONDON Croydon Cartoon 020 8239 1616 **Suicidal Goldfish**
LONDON Highbury Corner Garage N5 020 7607 1818 **Headcount/Suckerpunch**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **J Cubed/Milk Teeth/Four Twenty**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Freewheeler/The Whole Thing**
LONDON Kingston Peel 020 8546 3516 **Tribute To Nothing/Five Knuckle**
LONDON Putney Half Moon SW15 020 8780 9383 **Johnny Wills & The World/Pillow Talk**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **James Yorkston**
LONDON South Bank Queen Elizabeth Hall SE1 020 7960 4242 **Badly Drawn Boy**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Mercury Rev/Six By Seven/David Kitt/The (International) Noise Conspiracy**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Techno Animal**
LONDON Walthamstow Standard E17 020 8503 2523 **The Voids/13 Psims**
LONDON Wembley Arena 0870 739 0739 **Roger Waters**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Kill N This/Rinforzando**
MANCHESTER Jabez Clegg 0161 272 8612 **Tsuji Giri/Theo Virus House/Production G**
MANCHESTER Life Café 0161 833 3000 **Mr Shiraz/Flawed**
MIDDLESBROUGH Dickens Inn 01642 242621 **Tenesee Kait**
MILTON KEYNES Stables 01908 280800 **John Martyn**
MILTON KEYNES Woughton Centre 01908 660392 **Earthlings?/Farflung**
NEWCASTLE Cluny 0191 230 4475 **Golden Virgins/Le Danger**
NEWPORT TJ's 01633 216608 **9 X Dead**
NORTHAMPTON Soundhaus 01604 250898 **Yeah Yeah Yeahs**
NOTTINGHAM Junktion 7 0115 970 4662 **Army Of Flying Robots/Black Hand**
PETERBOROUGH Park 01733 310383 **Dog Toffee**
SHEFFIELD Barfly 0114 220 3618 **Ooberman/Sonia Fuzz/Parma Violets**
SHEFFIELD Boardwalk 0114 279 9090 **Tom Hingley And The Lovers**
SOUTHPORT Arts Centre 01704 540004 **Roger McGuinn**
ST ALBANS Horn 01727 853143 **Free At Last**
TRURO Hall For Cornwall 01872 262466 **Less Than Jake/The Stereo**
WOLVERHAMPTON Planet 01902 421991 **Bring Out The Freaks/Anaska/Mantle Twins**
WOLVERHAMPTON Robin 2 01902 497860 **Steve Harley**
WORCESTER Marr's Bar 01905 613336 **V8 Pack/King Monkey/Mybe/Logan**

FRIDAY 28

ABERDEEN Lava 01224 648000 **Lapsus Lingnae**
ABERDEEN Westhill Hotel 01224 740388 **The Score/Miles Above**
ALDERSHOT West End Centre 01252 330040 **Jesse James**
AYLESBURY Limelight 01296 431272 **Spite/Tragic Roundabout/Mimo**
BIRMINGHAM MAC 0121 440 3838 **Transglobal Underground**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Grandscope/PVT**
BRIGHTON Dome 01273 709709 **Susana Baca/John Medeski/Marc Ribot**
BRISTOL Academy 0870 771 2000 **Stereophonics**
CARDIFF Barfly 029 2066 7658 **Base Camp Five/Majestik**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Midnight Configuration/The Chaos Engine/ All Living Fear/Jesse Fix**
COVENTRY Jailhouse 024 7622 1274 **ATV/Beholder**
DUBLIN Shelter 00 3531 474 3984 **American Analog Set/Goodtime John**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Peter**
DUBLIN Whelans 00 3531 478 0766 **Empire State Human**
EXMOUTH Grove 01395 272101 **Crush UK**
GLASGOW Barfly 0870 907 0999 **Remedy/Four Storeys High/Mile High Club**
GLASGOW Barrowlands 0141 552 4601 **David Byrne**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Cedars/Solus/Kinetic**
GLASGOW Nice'n'Sleazy 0141 333 9637 **The Goldenhour**
GLASTONBURY Pilton Worthy Farm, Glastonbury Festival 0115 912 9129 **Coldplay/Queens Of The Stone Age/Ash/ Lostprophets/Nelly Furtado/The Dandy Warhols/Garbage/Mercury Rev/Idlewild**
GLOUCESTER Guildhall Arts Centre 01452 505089 **Tribute To Nothing/Five Knuckle**
HASTINGS Carlisle Hotel 01424 420193 **Phinius Gage/My Dad Joe**
KILMARNOCK Sanctuary 01563 549911 **Closer/One Inch Volcano**
LEICESTER Charlotte 0116 255 3956 **The Dickies/Pokers/Cock-Ups/Chief Libido**
LEICESTER International Arts Centre 0116 253 8293 **Lazarus Clamp/Los Planetos Del Agua**
LEVEN Caledonian Hotel 01333 424101 **Shatterhand/Barefoot**
LIVERPOOL Picket 0151 708 5318 **Northern Lights/Jade**
LONDON Aldgate East Spitz E1 020 7392 9032 **Adventures Of Parsley**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Violent Delight/Exit**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Bullet Galloway/Kellerton Road**
LONDON Camden Underworld NW1 020 7482 1932 **Nomeansno/Milloy**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **The Guthries/Lynn Miles**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Jamie Lawson/ Kinkajou**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Dr Nomesis/Platinum Skunk**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Realist/Unified Field Theory**
LONDON Kentish Town Forum NW5 020 7344 0044 **Isaac Hayes**
LONDON Kingston Grey Horse 020 8546 4818 **The Mighty Handful**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Steve Diggle/Idol**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Bill Wyman's Rhythm Kings**
LONDON Soho Sound W1 020 7287 1010 **Fat Cats**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Supergrass/Bobby Conn/ Yeah Yeah Yeahs**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Toby Slater/Silverman**
LONDON Tufnell Park Boston Arms N19 020 7272 8153 **The Buff Medways**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Zen Baseball Bat**
MILTON KEYNES Woughton Centre, Pitz 01908 660392 **The Slackers**
NEWCASTLE Telewest Arena, Foyer 0870 707 8000 **The Damned**
NOTTINGHAM Angel 0115 962 5678 **Earthlings?/Farflung**
NOTTINGHAM Junktion 7 0115 970 4662 **Sideshow/Sidsm/Wormhole**
OLDHAM Castle 01706 882759 **Pilgrim**
OXFORD Downstairs At The Zodiac 01865 420042 **Domes Of Silence/Schwab**
PETWORTH Petworth Park 0870 155 5585 **Steve Harley/Lovetrain**
SHEFFIELD Barfly 0114 220 3618 **Element/Xenith Sound/Unit 731**
TUNBRIDGE WELLS Forum 01892 530411 **Splitters/No Comply/The Idiots**
WINCHESTER Tower Arts Centre 01962 877049 **Robert Fisher/Steve Wynn**
WOLVERHAMPTON Robin 2 01902 497860 **Acacia**
WORCESTER Huntingdon Hall 01905 23428 **Roger McGuinn**

SATURDAY 29

BALDOCK Goldcrest Hotel 01462 892940 **Set Against**
BEDFORD Wrest Park 0115 912 9000 **The Pretenders/Midge Ure**
BELFAST Odyssey 028 9073 9074 **Oasis/The Soundtrack Of Our Lives**
BRIGHTON Pavilion Theatre 01273 700747 **Bobby Conn/Ping Pong Bitches**
BRISTOL Fleece & Firkin 0117 945 0996 **Gorky's Zygotic Mynci**
BRISTOL Shakespeare 0117 977 7454 **Crush UK**
BRISTOL Thekla 0117 929 3301 **Pina Leu**
CARDIFF Chapter Arts Centre 029 2031 1050 **Robert Fisher/Steve Wynn**
DERBY Victoria Inn 01332 740091 **ATV/Demob**
DUBLIN RDS 00 3531 668 0866 **Motorhead/ Nomeansno/One Minute Silence**
EXETER St George's Hall 01392 265866 **Kate Rusby**
GLASGOW Barfly 0870 907 0999 **American Analog Set**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Candys/Driveblind/Full Picture**
GLASTONBURY Pilton Worthy Farm, Glastonbury Festival 0115 912 9129 **Stereophonics/The Charlatans/The White Stripes/The Beta Band/No Doubt/Ian Brown/Spiritualized/The Vines/Orbital**
HARLOW Square 01279 305000 **Gold Blade**
HITCHIN Club 85 01462 432767 **Jesse James**
HULL Beverley, Picture Playhouse 01482 868033 **John Martyn**
LEICESTER Charlotte 0116 255 3956 **Restless/Drugstore Cowboys**
LIVERPOOL Cavern Club 0151 236 1964 **Tenesee Kait/Kelso**
LIVERPOOL Picket 0151 708 5318 **Loving Kind**
LONDON Aldgate East Spitz E1 020 7392 9032 **Eleanor McEvoy**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Giant/Embryonic/Pluid**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Shelter/Morning Star**
LONDON Camden Underworld NW1 020 7482 1932 **4Ft Fingers/Gash/Yeast/The Stereo**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Boy On A Dolphin**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Dickies/Dog Toffee**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Sonic Boom**
LONDON Hyde Park Corner Hyde Park SW1 0870 166 3663 **Diana Ross/Gabrielle/ Rod Stewart**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Leader/Cranium Rain/Obscure**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Phinius Gage/Cousin Joey**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Alternative 3**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Last Harbour/Lazarus Clamp**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **David Bowie/ The Dandy Warhols**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Fenster/Kinesthesia**
MANCHESTER Band On The Wall 0161 832 6625 **Kyla Brox**
NEWCASTLE Opera House 0191 232 0899 **David Byrne**
NOTTINGHAM Junktion 7 0115 970 4662 **Face/Liberty Ship**
OXFORD Downstairs At The Zodiac 01865 420042 **Dead Inside/Winnebago Deal**
PERTH Twa Tams 01738 634500 **Lapsus Lingnae**
PORTMAHOMACK Caledonian Hotel 01862 871345 **Martin Stephenson**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **New Model Army**
READING Rising Sun Arts Centre 0118 262 1530 **Marcef**
ROTHERHAM Oakwood 01709 361557 **IQ**
SHEFFIELD Barfly 0114 220 3618 **Sheriken/Jaded/The Present**
SOUTH SHIELDS Amphitheatre 0191 455 7411 **Wilko Johnson/Bossie/Zinc Buckets**
TUNBRIDGE WELLS Forum 01892 530411 **Vanilla Pod**
WAKEFIELD Jockey 01924 376302 **Doghouse**
WENDOVER Gate Inn 01494 837368 **The Buzztones**
WORCESTER Crown 01905 612127 **Fletcher**

SUNDAY 30

ABERDEEN Dr Drakes 01224 596999 **The Undead/Karloff**
BELFAST Limelight 028 9032 5942 **Soil**
BELFAST Odyssey 028 9073 9074 **Oasis/The Soundtrack Of Our Lives**
BIRMINGHAM Old Railway 0121 333 6434 **Gold Blade**
BRIGHTON Corn Exchange 01273 709709 **Kristin Hersh/Howe Gelb/Vic Chestnutt**

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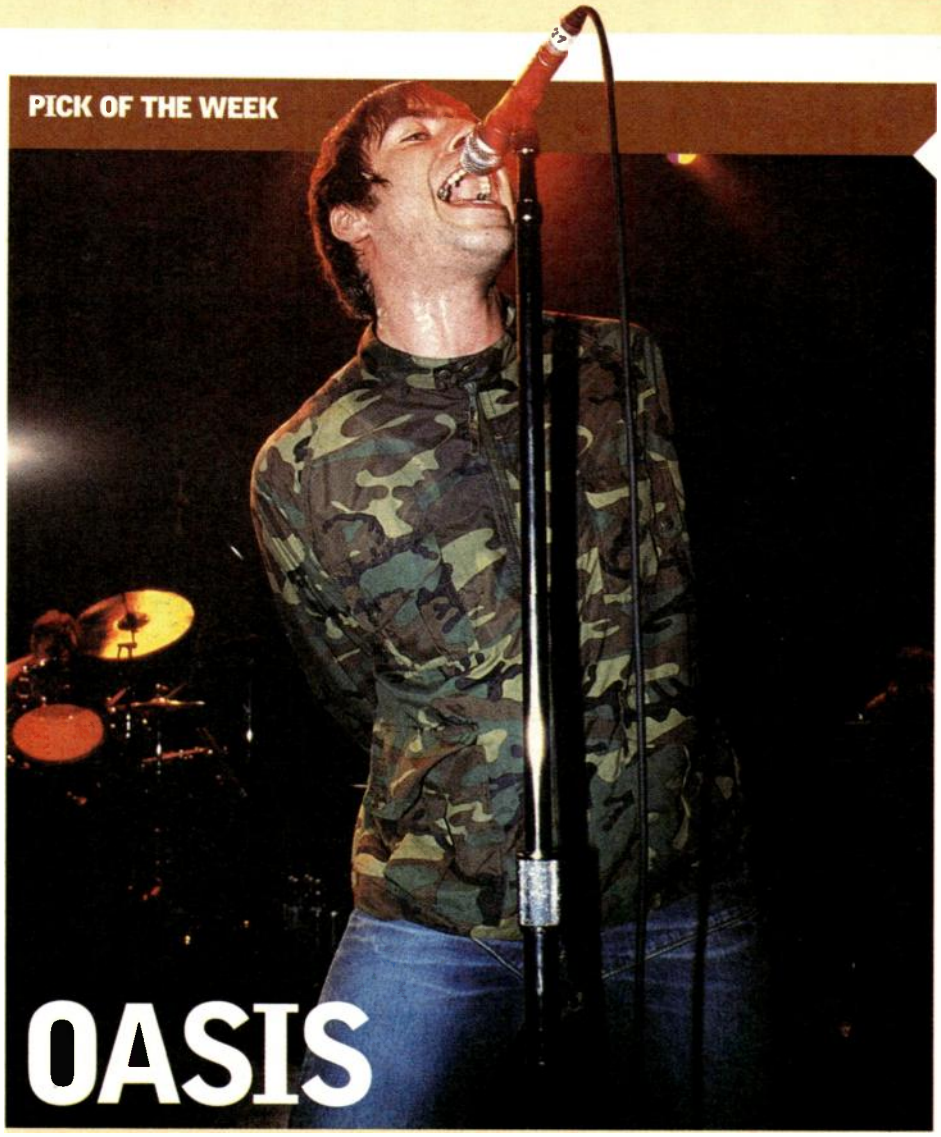
ON GIG OF THE WEEK

YEAH YEAH YEAHS
Thursday 27

The most fantastic live band this year, bar none, are back for a flurry of shows. Brooklyn's fabulous new wave threesome play Bowie's Meltdown at London's RFH and Mardi Gras in July, but you lucky Midlanders get to see them tear the roof off a real venue. The Soundhaus, 76-92 Great Russell Street, Northampton (01604 250898), doors 8pm, £8 in advance, £9 on the door.

PHOTOGRAPHY: ROGER SARGENT/PIETER M VAN HATTEM

PICK OF THE WEEK



OASIS

They're back. The band for the big occasion may have suffered line-up changes and enjoyed over a decade of mayhem, but there's still nothing more exciting than catching Britain's biggest group live. With Noel claiming that 2002 is a great year for new music and his firm belief that their fifth studio album is their best work for years, all is bright in the Oasis camp. The album, 'Heathen Chemistry', is out on July 1 and is a fine return to form, so expect plenty of new material alongside those classic, sing-along hits. Support on the first few dates of this short tour in big venues comes from Sweden's psychedelic songsmiths, The Soundtrack Of Our Lives. Head to the Belfast Odyssey (June 29 & 30) and Hull Arena (July 2).

NME TXT

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BRIGHTON Greys 01273 680734 **Eleanor McEvoy**
BRISTOL St George's Hall 0117 923 0359 **Kate Rusby**
CHESTER MOOR Gallery 0191 388 4588 **The Whole Hog**
CHICHESTER Pump Bottom Farm 01243 773828 **Guy Davis**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Medium**
DUBLIN Whelans 00 3531 478 0766 **Robert Fisher/Steve Wynn**
GLASGOW Barfly 0870 907 0999 **Fallen To/Marshan/Freeview**
GLASGOW Cathouse 0141 248 6606 **Room 213**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Blackalicious**
GLASTONBURY Pilton Worthy Farm, Glastonbury Festival 0115 912 9129 **Roger Waters/Rod Stewart/Faithless/Elbow/ Belle & Sebastian/Hundred Reasons/ Fatboy Slim/Cornershop/Air/Black Rebel Motorcycle Club/Groove Armada**
LONDON Brixton Academy SW9 020 7771 2000 **No Doubt/Unwritten Law**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Jo Hamilton/Serotonin**
LONDON Camden Verge NW5 020 7485 2781 **Dead Inside/Sun Factor/One Car Pile Up/ Travis Cut/Milloy/K-Line/Econoline/ Dagobah/Soon The Darkness**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Pablo's Horse**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Steven Crayn/Silversea**
LONDON Croydon Cartoon 020 8239 1616 **Solstice**
LONDON Highbury Corner Garage N5 020 7607 1818 **Strife/Scarhead/Incoherence**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Calico/Mortimer**
LONDON Old Street Cargo EC2 020 7613 7731 **Earl Zinger**
LONDON Soho Igloo W1 020 7221 5087 **Disastronaut**
LONDON Stockwell Swan SW9 020 7978 9778 **Clear Cut**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Five Horse Johnson**
NEWPORT TJ's 01633 216608 **50 Caliber/ Underuie/Decimate/BDF/Ninebar**
NOTTINGHAM Social 0115 950 5078 **American Analog Set**
OXFORD Downstairs At The Zodiac 01865 420042 **The Guthries/The Relationships**
PERRANPORTH Watering Hole 01872 572888 **Fat Cats**
PETWORTH Petworth Park 0870 155 5585 **Jools Holland**
PLYMOUTH Cooperage 01752 229275 **The Dickies**
SHEFFIELD City Hall 0114 278 9789 **Roger McGuinn**
SHEFFIELD Leadmill 0114 221 2828 **The Damned**

MONDAY 1

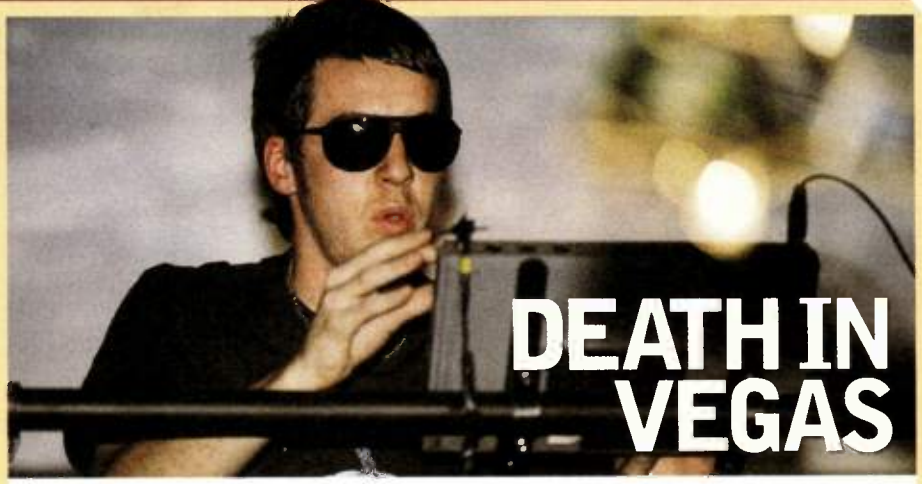
ABERDEEN Café Drummond 01224 624642 **The Score**
BIRMINGHAM Academy 0121 262 3000 **Luciano**
BIRMINGHAM NIA 0121 780 4133 **BB King**
BLACKBURN North Bar 01254 682670 **The Dickies**
BRIGHTON Dome 01273 709709 **Los De Abajo/Ozomatli**
BRIGHTON Greys 01273 680734 **Poppycocks/The Customers**
CARDIFF Barfly 029 2066 7658 **Ballgag/Livid**
DERBY Victoria Inn 01332 740091 **F-Minus**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Machine Head**
DUBLIN Vicar Street 00 3531 609 7788 **The Flaming Lips/Goldrush**
DUNDALK Spirit Stores 00 35342 935 2697 **Robert Fisher/Steve Wynn**
EXETER Cavern Club 01392 495370 **Violent Delight**
LEEDS Joseph's Well 0113 203 1861 **Bobby Conn**
LEEDS New Roscoe 0113 246 0778 **Guy Davis**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **McFly/Clackett Lane**
LONDON Camden Underworld NW1 020 7482 1932 **Krutch/BDF/Ninebar**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **U-Roy**
LONDON Covent Garden Spot WC2 020 7379 5900 **The Walnut Sound/Nick White**
LONDON Croydon Cartoon 020 8239 1616 **Madge Bishop/Old Firm Derby**
LONDON Hackney Ocean 2 E8 020 7314 2800 **The Vines**
LONDON Islington Union Chapel N1 020 7226 1686 **Roger McGuinn**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Last Year's Fashion/Milk Teeth**
LONDON Kingston Grey Horse 020 8546 4818 **View From The Left**
LONDON Old Street Cargo EC2 020 7613 7731 **Caroline Alexander/Pacifiker**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **Venus Hum**
LONDON Shepherds Bush Empire W12 020 7771 2000 **NERD (*NME* Show)**
MANCHESTER Academy 0161 275 2930 **David Byrne**
MANCHESTER Jilly's Rockworld 0161 236 9971 **The Damned/Dog Toffee/Emergency**
MANCHESTER Night And Day Café 0161 236 1822 **To Rococo Rot/Luma Lane**
MILTON KEYNES Zaks 01908 315447 **American Analog Set**
PRESTON Charter Theatre 01772 258858 **John Martyn**
YORK Fibbers 01904 651250 **D4**

TUESDAY 2

BIRMINGHAM Flapper & Firkin 0121 236 2421 **To Rococo Rot**
BIRMINGHAM NEC 0121 780 4133 **Elton John**
BIRMINGHAM Old Railway 0121 333 6434 **Lovejunk/Junk Culture/Immortal Alice**
BRIGHTON Concorde 2 01273 207241 **Erocktica/Cheetah**
BRISTOL Bierkeller 0117 926 8514 **The Be Good Tanyas**
BRISTOL Fleece & Firkin 0117 945 0996 **Coda/Liars Club/Lotus**
BRISTOL Louisiana 0117 926 5978 **Violent Delight**
CAMBRIDGE Corn Exchange 01223 357851 **David Byrne**
CARDIFF Coal Exchange 029 2049 4917 **Bob Geldof**
CREWE Limelight 01270 251929 **Cribabi**
DERBY Victoria Inn 01332 740091 **The Dickies/Sick On The Bus**
EDINBURGH Liquid Rooms 0131 225 2564 **Aimee Mann**
EDINBURGH Queen's Hall 0131 668 2019 **The Flaming Lips/Goldrush/David Kitt**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Bobby Conn/Foxface**
HULL Arena 01482 325252 **Oasis/ The Soundtrack Of Our Lives**
KILKENNY Cleere's Theatre 00 3535 662573 **Robert Fisher/Steve Wynn**
LIVERPOOL Kings Dock Arena 0151 256 5555 **BB King**
LONDON Brixton Academy SW9 020 7771 2000 **Manu Chao**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Travisty Harvey/Phoenix**
LONDON Camden Dingwalls NW1 020 7267 1577 **BR549**
LONDON Camden Palace NW1 020 7387 0428 **Vacant Stare**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **She-Haw/Tom Clolland**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Blackalicious/ Blak Twang/Fallacy & Fusion**
LONDON Croydon Ashcroft Theatre 020 8688 9291 **Roger McGuinn**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Sone Motif/The Rocks**
LONDON Highbury Corner Garage N5 020 7607 1818 **American Analog Set**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Cobo/Solar/Bodega**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Exileinside**
LONDON Wembley Arena 0870 739 0739 **Rod Stewart**
MANCHESTER Palace Club 0161 257 2484 **Star Bodixa**
NEWCASTLE Telewest Arena 0870 707 8000 **Ronan Keating**
PETERBOROUGH Park 01733 310383 **Krutch**
SHEFFIELD Barfly 0114 220 3618 **D4/Dharma Bums**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate



Dark dance duo Death In Vegas return to the live arena after an absence of two years. Following the success of their 1999 album, 'The Contino Sessions', Richard Fearless and Tim Holmes have been working tirelessly on new offering, 'Scorpio Rising'. It hits the streets in September and Fearless claims it's a collection of "psychedelic love songs" with an Indian feel and "much more up" than anything DIV have done before. There are guest appearances from Liam Gallagher and Paul Weller, but whether they will turn up for the shows remains to be seen. What is certain is that the band will be accompanied by at least seven other musicians and a mind-blowing light show. Get a slice of their crazy world at the Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds University (15), Bristol Academy (16), Brighton Concorde 2 (17) and London Hackney Ocean (19).

BADLY DRAWN BOY
Edinburgh Corn Exchange (August 19)

THE CHARLATANS
Manchester University, MDH (July 10)

CREAMFIELDS 2002
Liverpool Old Speke Airfield (August 24). Acts include Underworld/DJ Hell/Tiga/ DJ Shadow

DISTORTION FESTIVAL
Cardiff Cooper's Field (July 19), Nottingham Wollaton Park (July 20). Acts include Green Day/Iggy Pop/A/Hundred Reasons (spunge) both dates with the addition of Idlewild/Levellers/Rival Schools/ The Wildhearts/Raging Speedhorn/ Snuff3 Colours Red/Capdown at Nottingham only

THE DIVINE COMEDY
Edinburgh Queen's Hall (August 8), Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4)

DOVES
Edinburgh Corn Exchange (August 22)

EDEN SESSIONS
St Austell Eden Project (July 5, 6 & 12). Pulp/Gonzales/British Sea Power (July 5), Spiritualized/Beth Orton/Six By Seven (6), Doves/The Rapture (12)

FATBOY SLIM
Brighton Beach (July 13)

THE FLAMING LIPS
Birmingham Alexandra Theatre (July 4), Sheffield Leadmill (6), Manchester University, MDH (7), Cambridge Corn Exchange (9), London WC2 Astoria (10)

GIG ON THE GREEN FESTIVAL
Glasgow Green (August 24 & 25). Acts include Prodigy/The Offspring/Slipknot/Spiritualized (August 24), The Strokes/Pulp/Jane's Addiction/The White Stripes/Feeder (25)

GREEN DAY
Newcastle Telewest Arena (July 15), London Wembley Arena (17 & 18)

THE HIVES/IDLEWILD
London Brixton Academy *NME* Show (July 12)

KORN
London Isle Of Dogs Docklands Arena (September 7), Glasgow SECC (11), Manchester Evening News Arena (12)

MOBY
Belfast Waterfront (November 16), Dublin Point (17), Manchester Evening News Arena (23), Brighton Centre (24), London Wembley Arena (28), Glasgow SECC (30)

NME BRING IT ON NIGHT
The Bellrays Brighton Concorde 2 (July 16)

OASIS
Hull Arena (July 3), London Finsbury Park (5-7), Newcastle Telewest Arena (10 & 11), Manchester Old Trafford Cricket Ground (September 14 & 15)

IGGY POP/PITCHSHIFTER
London Brixton Academy *NME* Show (July 13)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/ Weezer/The White Stripes/ The Dandy Warhols/Mercury Rev/ The Soundtrack Of Our Lives. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines (Reading 23 and Leeds 24), Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/ A/Less Than Jake/Andrew WK/Vex Red/ Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/ The Cooper Temple Clause/Yeah Yeah Yeahs/ The Icarus Line/The Libertines (Reading 24 and Leeds 25), Main Stage: The Prodigy/The Offspring/Guns N'Roses (Leeds Only) Slipknot/Incubus/ NOFX/Puddle Of Mudd/ Amen/Raging Speedhorn (Reading Only). Evening Session Stage: Spiritualized/Trail Of Dead/Cornershop/Haven/Six By Seven (Reading 25 and Leeds 23)

SEX PISTOLS
London Crystal Palace National Sports Centre *NME* Show (July 27)

STEREOPHONICS
Dublin Slane Castle (August 24). Support includes Nickelback/Doves/Counting Crows

THE STREETS
Dublin Ambassador Theatre (August 9)

SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

T IN THE PARK FESTIVAL
Balado, Near Kinross (July 13 & 14). Acts include Main Stage: Oasis/Primal Scream/ Gomez/No Doubt/Starsailor/ The Dandy Warhols. *NME* Stage: Basement Jaxx/A/Idlewild/Less Than Jake/ The Cooper Temple Clause/Rival Schools/ Hoobastank/Halo. King Tut's Wah Wah Tent: Badly Drawn Boy/Black Rebel Motorcycle Club (July 13), Main Stage: Foo Fighters/ The Chemical Brothers/Green Day/ The Hives/Jimmy Eat World. *NME* Stage: Air/Doves/The Beta Band/Shaun Ryder's SWR/Hundred Reasons/(spunge)/ Seafood/ Dog/The Parkinsons. King Tut's Wah Wah Tent: Ian Brown/ Mercury Rev/Sonic Youth/The Electric Soft Parade (14)

TRAVIS
Dublin Marley Park (July 21)

V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/The Bluetones/Mull Historical Society/Ed Harcourt. *NME* Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Halo/ Athlete/The Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes (Chelmsford 17 and Weston Park 18), Main Stage: Stereophonics/Primal Scream/Gomez/ Starsailor/Counting Crows. *NME* Stage: Basement Jaxx/Doves/Shaun Ryder's SWR/Elbow/The Coral/Seafood/ The Crescent (Chelmsford 18 and Weston Park 17)

VIRGIN TRAINS MOVE
Manchester Old Trafford Cricket Ground (July 10-13). David Bowie/Suede/The Divine Comedy/The Electric Soft Parade/ The Real People (July 10), Green Day/No Doubt/Less Than Jake/A/Rival Schools/ Hoobastank (11), Paul Weller/Ian Brown/Shed Seven/Haven (12), New Order/Doves/Shaun Ryder's SWR/ Elbow/Alfie (13). All dates are *NME* Shows

WITNESS FESTIVAL
Dublin Fairyhouse Racecourse (July 13 & 14). Acts include The Prodigy/Foo Fighters/The Chemical Brothers/Green Day/The Hives/Air/Ian Brown/Sonic Youth (July 13). Oasis/Primal Scream/Basement Jaxx/ Gomez/The Dandy Warhols/No Doubt/Starsailor/Badly Drawn Boy/A/Black Rebel Motorcycle Club (14)

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THE GENUINE ARTICLE

ON SALE 26 JUNE

LIVE CLUB GUIDE

From Wednesday June 26 to Tuesday July 2

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to kieran_wyatt@ipcmedia.com. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

WEDNESDAY 26

BIRMINGHAM

THIS IS NORMAL: Hi-fi, lo-fi, no-fi indie and alt soundz. Edwards No 8, Lower Severn St, 8pm-1am, £3.

LEICESTER

SKIRMISH: Rock and nu-metal moshfest. Oxygen, 46 Abbey St, 9pm-2am, free before 11pm then £3 (£2 NUS).

LONDON

CLUB CHUBBIE: Club Sandwich and DJ Perch (Zion Train sound system) with the rootsical manoeuvres. Studio Club, 144 Charing Cross Rd, WC2, 10.30pm-3am, £6 (£4.50 concs).

PLAYLIST: Dave Congreve and Selectadisc residents drop hip-hop, electro and dub. Heavenly Social, 5 Little Portland St, W1, 7pm-12midnight, free.

THURSDAY 27

BRIGHTON

DYNAMITE BOOGALOO: Poprock classics as well as cabaret. The Joint, 37 West St, 10pm-2am, £4 (£3 concs).

IMPRINT: Simpson and Robert Luis (Tru Thoughts) with hip-hop, broken beats, funk and vibes – Peanut Butter Wolf and Madlib guest. Enigma, Ship St, 10pm-late, £4 (£3 NUS)

BRISTOL

COMEPLAY: Student knees-up with R&B and hip-hop. Academy, Frogmore St, 10-2.30am, £4.

LONDON

HYDROGEN DUKEBOX: Showcase from this brilliantly eclectic south London label. Catch, 22 Kingsland Rd, E2, 9pm-2am, £4 (£3 concs).

INTERNATIONAL HI FI: Cheap booze and radio-friendly indie (Clash, Strokes, Primals etc) from the Cigarettes & Alcohol crew. Moonlighting, 17 Greek St, W1, 10pm-3am, £5.

LIPGLOSS: Fortnightly take on electroclash, indie, post-punk and leftfield dance. Heaven, Villiers St, WC1, 10pm-3am, £6.

PANIC: Indie, new wave, junk rock, industrial glitz synth and arty glam. Gossips, 69 Dean St, W1, 10pm-3.30am, £5 (£4 concs).

XEN-SOLID STEEL: Ninja Tune sweatdown with TTC (live), Strictly Kev and DJ Food plus mindmelting visuals. Cargo, 83 Rivington St, EC2, 8pm-1am, £7.

MANCHESTER

CLUB SUICIDE: Punk, electroclash, future funk and other loser classics on the decks alongside guests Stazi and The Magnificents (live). John Willie Lee's Cabaret Bar, Withy Grove, 9pm-2am, £4.

NEWCASTLE UPON TYNE

STONE LOVE: Rock'n'roll attitude (Clash, Primals, New Order) plus leftfield electronica out back. Ben Wilcox guests. Foundation, Melbourne St, 10pm-2am, £5.

FRIDAY 28

CAMBRIDGE

SUPERCONDUCTOR: Underground electronix. Thinktank, 2a Call Lane, 10pm-3am, £4.

GLASGOW

NATIONAL POP LEAGUE: Indie-pop, C86 and post-punk throwback. Woodside Social Club, 8.45pm-2am, £2 before 10.30pm then £3.

LONDON

FABRICLIVE: Hype, Zinc, Pascal, Hybrid, Howie B, Plump DJs, Geoff Barrow (Portishead) and more mash up the breakbeat science. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

RENEGADE POP PARTY: Mira Ladytron, Crackin Skullz, Normski, Laidback and Paul Headcleaner breaking the eggs into the mentalist fry-up. 333, 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

MANCHESTER

INTERGALACTIC FUNK: Valentino Kanzyani (Slovenia), John Berry, Alex McCulloch and Mark Turner (The Orbit) with deep house and funky techno. Music Box, 65a Oxford St, 10pm-5am, £10 (£8 NUS).

LUVDUB: Full-on soundsystem assault with Jah Yabbys and the Freedom Masses letting the bass take control. Band On The Wall, Swan St, 9pm-3am, £7 before 11pm then £8.

TRIBAL SESSIONS: All shades of twisted grooves and hard'n'funky techno from King Unique and the Stanton Warriors. Sankey's Soap, Jersey St, 10pm-3am, £7-10.

SATURDAY 29

BRIGHTON

OUR THING: Breaks, funk, soul and hip-hop with Hardkandy, Space Raiders and Worm Jam. Volks, Madeira Drive, 10pm-2am, £6.

PHONIC HOOP: Robert Luis and Treva Whateva (Tru Thoughts) with the fat beats, cool melodies and 22nd century fried funk. Peanut Butter Wolf and Madlib guest. Enigma, Ship St, 10pm-2am, £7.

GLASGOW

FREEFORM: Soul jazz, Latin, funk and assorted boogaloo curveballs. Barfly, 260 Clyde St, 9pm-3am, £5.

LIVERPOOL

CREAM: Yousef, Paul Bleasdale and guests with the big choons. Nation, Wolstenholme Square, 9pm-4am, £13 (£9 NUS).

LONDON

AS ONE: Underwater Records with Darren Emerson, Anthony Teasedale and guests. The End, 16a West Central St, WC1, 10pm-7am, £15 (£10 NUS or after 4am).

CASINO ROYALE: Rock'n'indie celebration with live bands. Monarch, 49 Chalk Farm Rd, NW1, 8pm-2am, £7.

LONDON XPRESS: Chicken Lips, Kirk DeGorgio, Paul Mogg, Ewan Pearson (Soma) guest alongside the Nuphonic residents. 93 Feet East, 150 Brick Lane, E1, 8pm-2am, £10.

METROPOLITAN SOUL: Northern soul all-nighter. Classics, oldies, stalls and good vibes. Rocket, 166 Holloway Rd, N7, 10pm-7am, £12.

100% DYNAMITE: Ska, funk, dancehall, roots, reggae and soul mash-up and ting. Blue Angel, 1 Torrens Street, EC1, 9pm-late, £4.

THE PIT: Nu-metal and rock old and new. Black Horse, 181 Sheen Rd, Richmond, TW9, 9pm-2am, £5.

UPTIGHT: "The howl of Black Francis, the feedback of Sonic Youth, the fucked-up paranoid pop of Brian Wilson." Tatty Bogle, 11 Kingly Court, W1, 9.30pm-3.30am, £4.

MANCHESTER

ELECTRIC CHAIR: Chris Duckenfield (SWAG) and the Unabombers. Music Box, Oxford St, 10pm-4am, £10.

SHEFFIELD

NERVE ENGINE: Alt.rock, punk, new wave and more. Barfly, National Centre for Popular Music, Paternoster Row, 10pm-2.30am, £4.

SUNDAY 30

LONDON

ARTHUR BAKER'S SUNDAY JAM: Eight-ball, papers, shots and Baker's comedown treats. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

CRASH & BURN: New Orleans R&B, Philly funk, Latin and dancehall jazz. Vibe Bar, 91 Brick Lane, E1, 1.30pm-5.30pm, free.

THE SUPREME SUNDAY DUKEBOX: Rocktronica at this gay/mixed hangout. Duke of Cambridge, 349 Kennington Ln, SE11, 4pm-9pm, free.

SUNDAY SKANK: Dancehall reggae and scary dub from Ben Chiba City. Catch, 22 Kingsland Rd, E2, 8pm-1am, free.

MONDAY 1

BELFAST

HEMP: Ragga, dub and other skanking choonage. Hydroponic guests. Laverys Back Bar, Bradbury Place, 7pm-late, free.

LONDON

CHILLIDOG: Weekly horizontal jam from those Big Chill people with guests joining Lol Hammond and Pete Lawrence. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

CLICK: Deep and sleazy NYC house. Herbal, 12 Kingsland Rd, E2, 7.3pm-2am, free before 9pm then £3.

TRASH: Erol and James with indie grooves and giveaways galore. The End, 16a West Central Street, London, WC1, 10pm-3am, £4.

TUESDAY 2

CAMBRIDGE

WAKE UP SCREAMING: The best metal and rock classics, old and new every week. Kambar, Wheeler St, 9pm-2am, £3.

LONDON

SKREAM: Hip-hop and funk scratched to devilry by DJ D-Zine and assorted special guests every week. Form, 4 Greek St, W1, 8pm-1am, free.

DJ OF THE WEEK

PHIL MISON
Friday 29

One of the original masters of Ibizan Balearic chill takes the sun-kissed sounds to Cleveland this weekend. He's just released the excellent 'Real Ibiza 5' compilation (with fellow horizontal beats expert Rob Da Bank) and will be gracing the White Island for much of the summer so tonight's a good time to catch him. Friday 29 at Red Tour at Club M, Tall Trees, Green Lane, Yarm, 9pm-3am, £10.

Phil Mison's Top Five

1 **Doop** Manhead (Relish)
2 **Cast Out** Optimo (Pussyfoot)
3 **Calypsou** Unit One (Tru Thoughts)
4 **Show Me The Way** Christophe Goze (Bar De Lune)
5 **Magpie (Morgan Geist Remix)** Abraham (JBO)

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NME'S GOLDEN TICKET WINNER!

Here she is – the lucky winner of *NME*'s biggest prize ever to celebrate our 50th anniversary – the *NME* Golden Ticket competition.

She's 22-year-old Josephine Tang. And her reaction? "Shocked! I couldn't believe my ears!" Not only has the lucky Muse fan won passes to every summer festival, including sold-out Glastonbury, she gets to take four mates who will undoubtedly be indebted to her for ever more.

"When I found out, all I could say was 'Oh my god'," said Josephine, of Finsbury Park, north London. "I'm a huge music fan and go to a lot of festivals but I've never been to Glastonbury. I can't wait."

She and her friends win passes to Glastonbury, T In The Park, the two-dayer at Brixton Academy featuring The Hives and Iggy Pop, the Benicassim Festival in Spain, V2002 and Reading or Leeds – a bundle worth thousands of pounds.

The business studies graduate, whose festival warm-up included the anti-Jubilee Future Rock & Roll do at the ICA, is most excited about Muse and Idlewild. She and her sister Alison, 21 – who's one of her chosen mates – are such fans they're nipping up to Colchester the day before Glastonbury to catch Idlewild at the arts centre there.

"I've seen The Cooper Temple Clause and The Strokes, but I'm really keen to see The Jon Spencer Blues Explosion," said Josephine, who's also into Doves and Elbow. Her sister's tastes are more New York than Manchester so she's most excited about the Yeah Yeah Yeahs and The Strokes.

The only question is: have the Tangs got the stamina to last the season? "I've got nothing else going on this summer as I've just graduated," said Josephine. "My friend Susan Sum's also just finished college so it's fine for her, too. Plus we do go to an awful lot of gigs so it should be OK."

See next week's *NME* Glastonbury special to see how Josephine and friends fared at the festival.

...The Strokes at Reading/Leeds...

Josephine and friends can catch Doves at Benicassim...

...and The Cooper Temple Clause at T In The Park

PHOTOGRAPHY: ROGER SARGENT/ANDY WILLSHER/JO MCCAUGHEY/LFI

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THE WORKS

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Edited by Robert Collins

CALIFORNIA SCREAMING

Playing punk rock The BellRays way

The BellRays: prior to heading for the nearest guitar shop, possibly

Punk bands, if you'll excuse the generalisation, are rarely connoisseurs of musical equipment. That's what makes the near-trainspottery gear selection of Californian rock'n'soul saviours The BellRays even more remarkable. Take, for starters, guitarist Tony Fate.

"I play a late-'60s Gibson SG standard," he states. "I only play SGs – I like the resonance of the wood, the weight of the guitar and the action on the neck. On the bridge pick-up I use a Seymour Duncan Jeff Beck model, Graftech bridge saddles and DiAderio strings. I'm very particular. My normal set-up is a Mesa Boogie DC10 through a 4x12-inch cabinet. I use a Vox Wah-Wah pedal, a DOD Chorus and an Ibanez Tube Screamer. Eventually, I got my sound to where I like it – a good, mid-rangey, roaring sound.

"I take my equipment very seriously. I don't sing, so my guitar has to sing for me. I want it to sound good, so I'll use all the right elements – the right string gauges, the right picks, everything."

Bespectacled bassist Bob Vennum is equally meticulous: "I like the Ampeg 18-inch cabinets with an Ampeg SVT III Pro head. I'm still looking for my 'perfect' bass. Right now I use a Mexican Fender Jazz bass. It gives me the punch I was looking for. I'm a huge fan of the creamy Paul McCartney bass sound but it doesn't translate that well to what we play."

Although the material collected on 'Meet The BellRays' would suggest it was made in a hurry, it was actually recorded with typical BellRays attention to detail.

"There are no overdubs," Bob continues. "If we thought it could be better we'd just play it again. It's all live. We threw microphones in front of everything, got it to where the levels were acceptable and played. A lot of the stuff was mixed through the studio's PA because that was the best equaliser and reverb we could get. We'd run a channel through the PA and put a mic in front of the speaker. Number one, we're worried about performance. If there's a vocal mistake, we have to play it again. Once you go back to fix something, it's going to sound different."

"I find a lot of recordings really sterile," adds vocalist Lisa Kekaula. "It sounds manufactured – devoid of feeling and touch. I don't think that 'Meet The BellRays' is lacking in in those areas."

Inevitably, we're soon back on the subject of equipment.

"I wish it was a more important element to a lot of bands I see now," gripes Bob. "A lot of bands don't give a damn about what they're playing. They buy a Marshall amp because that's what everybody uses but they don't pay attention to how it's set or anything. They think the point of it is just to get onstage and say you dig the Ramones. They obviously don't, because the Ramones knew the chords they were playing and were on the money like a guided missile. They didn't fuck around, they didn't make mistakes."

Robert Collins

TESTING TESTING

Stop sniggering at the back! It's the Danelectro DF1 Psycho Flange Pedal

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★★★★

Dude, you said flange. Hilarity aside, a flanger effect combines the original signal with a swirling effect, creating a sound that resembles a steadily pistoning wah-wah pedal. Think Led Zep's 'No Quarter' or The Smiths' 'How Soon Is Now?' and you're on the right tracks.

So what makes this Flange 'Psycho'?
This is another of Danelectro's new '60s-style analogue pedals that are currently getting the world's guitarists in a sweaty, drooling frenzy. The Psycho Flange promises the richest, thickest flange sounds possible and delivers as advertised. Whatever mad whooshing or sheeshing you're after, you'll be able to squeeze it out of the pedal.

How would I do that?
It's hardly rocket science. Three knobs control the sweeps per second, the 'up and down' effect and the 'depth' or intensity respectively. There's an on/off footswitch, naturally, and that's it. The 'manual' has roughly the same dimensions of a sheet of toilet paper.

You'd recommend it then?
Danelectro has subtitled this their Triple Thick Flange and they're not kidding. Fire it up alongside a healthy dollop of distortion and you'll be squeezing out vicious solos before your bandmates know what's hit them.

Robert Collins

Contact: JHS on 0113 286 5381

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

THE BEXLEYS
Death To The Shaker

"The Bexleys are three glam-punkers from Derry, Northern Ireland." If you think that sounds encouraging so far, I must point out that The Bexleys are not part of the current punk-pop trend, however annoyingly tuneful they are. They sound like they have just stepped off the 1979 bus and could probably have opened up for anyone from Generation X to Stiff Little Fingers back in the day. If they played now they would doubtless get bottled off stage in a pool of saliva too, the difference being that it wouldn't be a gesture of acceptance.

INFO: 07986 270128

PHOTOGRAPHY: ANDY WILLSHER

CURLY CIRCUS
Funk Wash

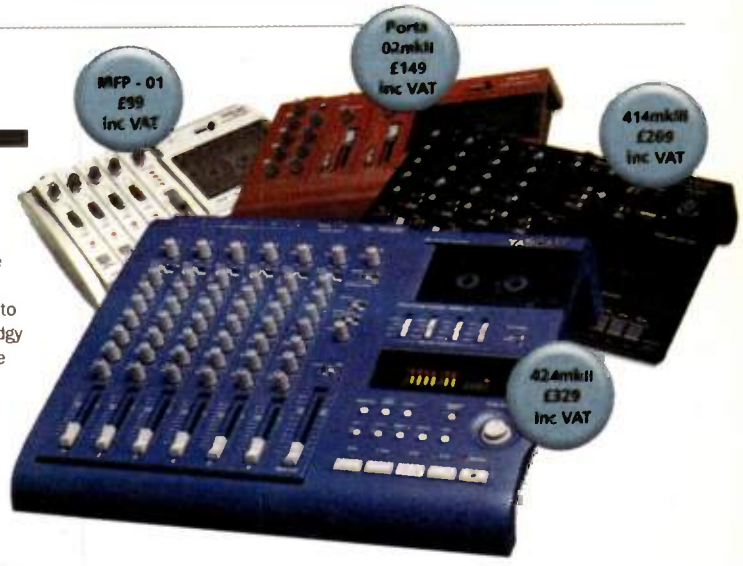
The funniest thing about this (apart from the name and the title) is that it includes a review written by the fat bloke out of Dodgy. He thinks Curly Circus are great, even though they are "white English people playing funk", which is normally, y'know, a bit 'dodgy'. They are, in fact, hideous. The bass player must be playing his instrument like a violin and the female vocals are flatter than Spalding. The slow pace of the first track gives way to an all-out Caucasian funk assault that Dodgy fella reckons is reminiscent of Sly And The Family Stone. What a twat.

INFO: 07712 895144

THOM COSTALL
The Lowroad

Bring it down... Thom Costall's world is sloooow. Everything about it sounds like it's moving through molasses. If we're talking bpm it can't be more than ten. Vocals are a string of indecipherable and slightly hysterical spoken phrases repeated over and over. There are some nice dark touches; trumpet lines, carefully detuned synth sounds and spooky, dungeonesque piano notes. File under soundtrack.

INFO: phil@nettwerk.com



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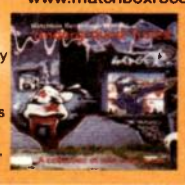

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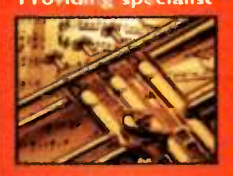

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FROM PAGE 34

"Yes! It is!" beams Chris. "This record's about how you must do things now because time is short. Whether it's falling in love or stopping evil global corporations, you've got to do it now, not put it off. Part of the driving force behind that is fear of dying. Obviously, the other part is just fear of losing my hair. It's good to feel life is short, because that makes you live every day to the maximum. It makes you not give a shit about people who don't like you."

Chris Martin has now told *NME* he fears no-one four times in five minutes. In two seconds, he's going to say it again.

"You've just got to fear no-one."

Told you.

"Well, it's true. Napoleon was just a guy. When it hits you that this is true, it's really weird. It makes you think positive and negative things. But really it makes you think, 'Shit, I could do anything, but I could also die tomorrow.'"

You've mentioned death a lot.

"Well, some people I was at school with have died and I think, 'Shit. I played football with him.' I haven't got a death fixation or anything. What I'm saying is that the sudden realisation that a guy I was at school with got killed makes you think you better make the most of what you're doing. It's good to be aware of your time."

It's not just something else to worry about?

"Look," he says with a shrug, "I've always been worried about various things and they tend to get bigger and bigger. I'm stuck on this one at the moment. But I don't mope all day and wrap myself in a black shroud, weeping."

One thing the whole band (and not just Chris) were worried about was the initial version of 'A Rush Of Blood To The Head'. In September 2001 they entered Mayfair Studios in Primrose Hill, north London and – with the odd break – worked until Christmas, by which time they had the basis of a second album. Comprised mainly of songs left over from 'Parachutes' or those like 'In My Place' written in its immediate aftermath, they felt it was lacklustre. Even newer songs like 'Politik' (a towering and relentless two-chord march written after September 11 which now opens the album) were felt to be lacking heart.

"We started day-jobbing it a bit," admits Chris, "and I think Primrose Hill is a bit trendy to record in. There are quite a lot of distractions. I remember someone saying, 'Cat Deeley's outside.' So I went, 'Oh right' and ran out to see if I could see her. I thought, 'Maybe I'll just walk past and sing "Yellow".' It's a bit like that in Primrose Hill."

After Christmas, the band decided to relocate to Parr Street in Liverpool where they'd recorded much of the first album. There they found some much-needed focus, and in the small rehearsal room Chris began to write a handful of songs (including 'Clocks' and 'The Scientist', the latter a wiry piano ballad and the most sensational thing they've ever written) that would subsequently form the core of the album.

"When we got to Liverpool, because there are no distractions and no-one is telling you you're good or you're shit, we really got on with things again," explains Chris. "We were in a tiny room and it was very, very basic. But there's a room in there where songs just seem to land. There's some sort of song magnet and if you just sit there and wait for long enough one will arrive."

They were aided in their endeavours by producer Ken Nelson (who'd also worked on 'Parachutes') and, rather more surprisingly, by Echo And The Bunnymen singer Ian McCulloch. As *NME* reported last week, Mac was a talismanic presence throughout much of the recording – even lending Chris his trademark raincoat – and there are plenty of moments where his influence is easily discernible (not least in the guitar part to another new song called 'Daylight' which bears a more than passing resemblance to the Bunnymen's biggest-ever hit, 1983's 'The Cutter').

"It's only recently that I've really started to go back to early U2 and the Bunnymen and Smiths and Joy Division," he offers by way of explanation. "That's all so new to me and it's very inspiring.

"On this record, we were trying to compete with things like *(Echo And The Bunnymen's)* 'Ocean Rain' and *(U2's)* 'The Unforgettable Fire' and *(The Rolling Stones')* 'Sticky Fingers' and *(The Beatles')* 'Rubber Soul' and 'Revolver'. They're all attainable. We haven't quite got it yet, but it's possible."

Considering that the last time your correspondent interviewed Coldplay, back in March 2000, Chris confessed to a sneaking admiration for Sting's 'Ten Summoner's Tales' album, it's all quite a turnaround. Especially when you consider what he's currently listening to.

"This weekend I just got into the Sex Pistols," he beams. "I never thought I'd be into them, but it just hit me for six. It's like being 12 again. I was listening to 'Never Mind The Bollocks' yesterday and the thought crossed my mind, 'Why does anyone else bother doing any other type of music?' I then quickly thought, 'Erase that, you're meant to be plugging your new album.'"

That doesn't sound very Coldplay.

"They might come across as a nasty bunch of people," reasons Chris, "but I think Johnny Rotten had a lot of compassion in him. That's what he says in *The Filth And The Fury*, I think. He says, 'I'm not singing this because I hate my fellow countrymen, I'm singing it because I love them and I'm upset about the way they're treated'."

Right. So you and the Sex Pistols are roughly the same, then?

"Well, I think you'd have trouble convincing other people of that. Maybe if you said, 'It's Travis, Starsailor, Coldplay and the Sex Pistols'. Maybe they're the one band that people have been neglecting to mention when they group us altogether. That's what I think anyway..."

When you meet Chris Martin, you come across someone balancing boundless musical self-confidence against deep personal insecurity. He admits as much himself, towards the end of the interview he says that he's "always searching for confidence". He claims that he fears no-one, but his constant reiteration of the fact suggests that isn't totally true.

There's little doubt, though, that he's exceptionally proud of what he's achieved, even if he struggles to articulate it. He claims at one point he's "the worst person to talk to about our album. I can't listen to it and I've got no idea what it's about". When we tell him it's going to be a massive success he looks sceptical and says, "Some people might just think it's like the second Spice Girls album – not quite as fresh as the first. There are some good bits, but how can I tell? I would never put any of our albums on for pleasure. It would be perverse. It would be like watching yourself having sex."

His state of mind at the moment, however, is comparatively settled. Although a couple of hours later, he does freak out at the *NME* photoshoot because he thinks the band aren't going to be portrayed seriously enough. Whatever, he's certainly a different man from the naive 22-year-old thrust into the public gaze two years ago. There's a drive to him that's almost tangible in everything he says.

"I'm like my dad," he says. "We both use worry to help kickstart us into doing something good. Most singers are a mixture of incredible arrogance and paranoia, well not paranoia, but something that keeps driving them on to do the next thing."

And what is the next thing for Coldplay?

"We're going to headline Glastonbury in a couple of weeks," he concludes, finally putting the microphone down on the floor, "and we're going to try to do the best concert of all time. Like I said earlier, the outlook of this band is that there's no point in trying to be quite good. We've always wanted to be the best."

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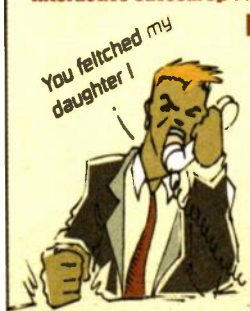

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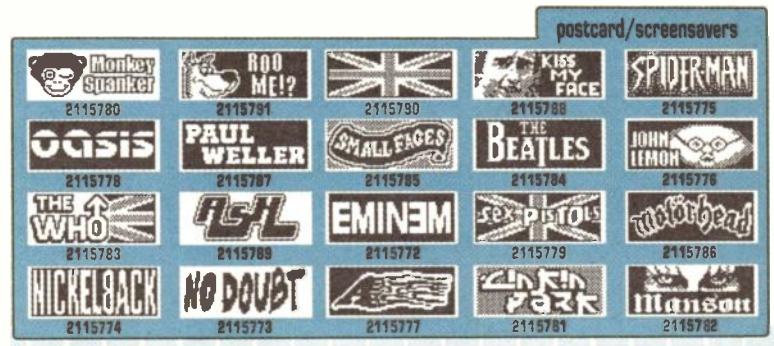

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Edited by John Mulvey

TEMPLE NO-SAM?

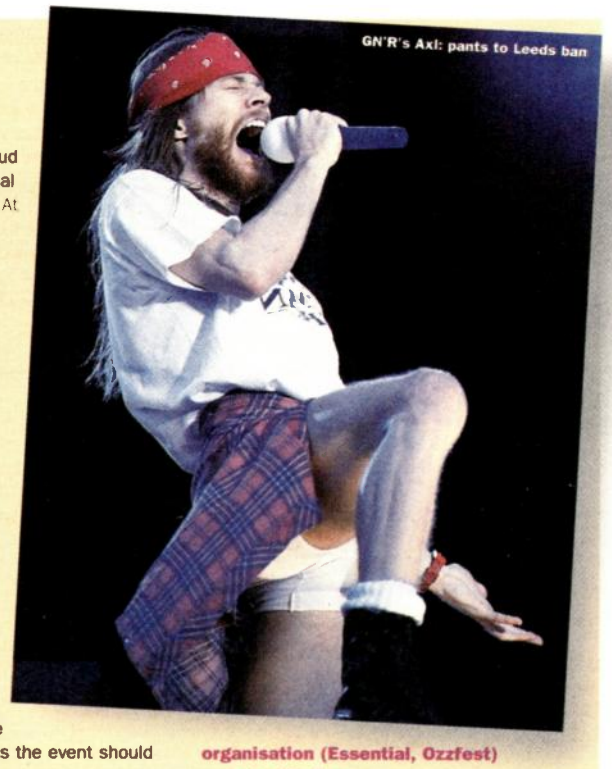
I just read on *NME.COM* that this year's Leeds festival may not go ahead due to having its licence refused. Having been a regular at the event for several years I am deeply disappointed. I understand that it's in doubt after the events of last year. I find this rather strange considering Mean Fiddler's efforts for this year's event, and even more frustrating as it was due to host Guns N'Roses' first performance in nine years – a show I have been waiting my life to see. Having twice had tickets for their cancelled European tour, I can't believe that *another* show is in doubt because of "a lot of mess" and "loud noise booming after midnight".

The Friends of Temple Newsham and local residents seem to have forgotten that the revenues far outweigh the bit of mess created by the festival. Indeed, the event more than pays for the prompt cleaning job and it was nice to see Temple Newsham actually putting their grounds to profitable use instead of spending public money.

I can only presume the claim of noise going on until after midnight is a blatant lie. The acts always finish at least half an hour before midnight – but if there is a lot of noise for one weekend of the year, does it justify the disappointment? Life is about compromise and one weekend out of 52 isn't that bad a compromise.

As for the claims of violence, for this to put the weekend in doubt is laughable. I think 30 slightly drunk people burning a couple of portaloos and throwing mud at police is nothing unusual for a weekend in any city. At any event, however well run, there will be yobs. Football events and anti-capitalist demonstrations have caused far more trouble and neither have been cancelled. More worrying to me is the trend of young thugs terrorising late shops and vandalising cars... not a group of people getting carried away in a controlled place.

The Leeds festival is great for cultural diversity, the arts and the local economy. It would be a shame for Leeds to lose this event and disgusting for it not to go ahead at such a late stage. I agree that perhaps the event should be held on another location every two years to give Temple Newsham a break, but the refusal of this year's licence will cause far too much upset at this late stage.
Ben Williams, via email


GN'R's Axl: pants to Leeds ban

With you all the way, Ben. In a festival season already blighted by poor organisation (Essential, Ozzfest) and startlingly rubbish line-ups (Glastonbury), to have the Leeds festival banned like some kind of multi-stage So Solid Crew would be a disaster, particularly for those who've already bought tickets. Looks like we might have to relocate the entire thing to The Music's back garden – JM

YOU NEVER HAD IT SO GOOD!

With the World Cup now in full flow it seems the main pride and joy, fatherly figure to our nation is David Beckham. Beyond the back page hype lie a group of talented young fellows who are on the verge of taking their country to heights never witnessed in previous times of old. Heights only ever attempted by threatening foreign gangs such as The Strokes and The Hives.

One band stands alone together. The Libertines are England's big hope for success. Pete Doherty and Carl Barât stand side by side, firing their guitars aimlessly at shocked onlookers who remain silent and stunned. What is this ammunition they use? Where has it been produced?

Having endured such delightful pain as The Libertines myself at The Roadhouse, Manchester I can only sit and wonder. Is this England's great time of fortune? Are missed penalties in the past? With the strong recent victory by Lennox Lewis and the England football team getting along nicely, it just makes me think... Don't all good things come in threes?
The Big Ginger Kid, Manchester

Strike a light, guv, it's an Engerlish phenomenon. Still, good to see Lennox Lewis – a one-time member of the Canadian Olympic team – saluted as a home-grown hero. Does this mean we've finally grasped that nationality is a mutable concept and that flag-waving is preposterous and meaningless? Or is it just me that would've picked Zinedine Zidane for the England team? – JM

WHAT A DIVVY, ETC

Regarding your 'review' of the Sonic Mook Experiment gig starring your current flavour of the month, The Libertines (*NME*, June 15), who are you trying to kid? Did you actually send anyone to listen to them? Whose idea was it to compare them to The Clash?

How long have you been flogging The Libertines for now? They're rubbish. Not a tune in sight. Anyone in the bored, rapidly thinning audience that night would tell you. As for the Matchbox Disaster, who you felt sorry for 'because they had to support' The Libertines... HELLO? They blew The Libertines away, you fools! Alright, be honest. Who has their head up Rough Trade's arse?
Dave Fisher, London

All of us, Dave. Rough Trade's arse has had to build an extension to fit us all in. Bit tricky for us to make the Sonic Mook show as a result, but since when was "Not a tune in sight" a criticism from a fan of Eighties Matchbox B-Line Disaster? Punk rock, eh? – JM

THE LUDACRIS CHICKEN SCANDAL: THE PUBLIC SPEAK

Your feature on Ludacris (*NME*, June 15) really lived up to his name, what with Piers Martin's half-hearted, pointless attempt to guilt-trip his interviewee about the living conditions of the chickens he likes to eat. What the fuck was that all about? If you really wanted to make the interview more challenging – let's face it, not that difficult a task – you could have asked him about his dodgy enthusiasm for lapdancers, the misogynistic overtones in some of his lyrics or even about the fact that he just really, really looks like a camel. But no, apparently the chickens are what we should focus on, regardless of the fact that you had a chance to challenge Ludacris about some of the attitudes he seems to hold.

I know *NME* is not a political watchdog for the music industry, but missed opportunities like this just make your access to freedom of the press seem like a waste of a soapbox.
RB, via email

GOD SAVE THE QUEENS

For all you useless twats who haven't done it yet, I've just downloaded 'Songs For The Deaf' and can confirm that it rocks harder than a gigantic fucking zombie gorilla on acid swatting Al-Qaeda explodo-planes away from the Empire State Building. Fuck everything else, this is Queens Of The Stone Age. And yes, I will be buying the CD.
Uncle Tube Cock, via BBC email

BADLY THOUGHT-OUT CONSPIRACY THEORY NUMBER 38, 749

I have it on extremely good authority (my mate's brother's friend heard it off some bloke down the pub) that The Vines are a manufactured act, put together by Rolf Wyatt, the Antipodean Pete Waterman. The singer was recruited from a home for the spasmodically disenfranchised and the rest were in a Men At Work tribute act. The original drummist was fired for refusing to "play Rolf's didgeridoo".
Pigbin Josh, via email

EVERYTHING WE DO, WE DO IT FOR YOU

You can imagine my delight when a new band from Britain not only released two of the most original and uplifting EPs I've heard in a long time, but also decided to go on an *NME*-sponsored tour. Not only that, they were stopping in nearby Middlesbrough. So without hesitating I bought a ticket. Who is this band of merry men? The Music. So you can imagine my heartbreak when I read in my *NME* that The Music cancelled, leaving me with a ticket to see a band I'd never heard anything by, The Coral.

Still, I muscled my way to the front – by the way, if The Coral read this I was the guy in the red 1966 England top in front of the keyboardist. After just one song I knew this night would be great. By the second song the feeling inside me was amazing, the ground shook, the lights flashed and I realised I'd just stepped into musical history. This band was going to be huge and I was witnessing their first tour in full force. By the end I was hooked, even asking the drummer for the setlist from the stage floor.

Thank you *NME* for not only introducing me to new music, but for putting on gigs like this. I only wish The Music were there as well. If you returned your ticket, I hope you're kicking yourself.
Russ Wake, Darlington

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

I just typed 'Anti-Pop Consortium' into the search thingie on your website. It gave me Corinne's Boyzone Page. Am I hallucinating?
Small Paul, Oxford

You know when Keith Flint sings the line *"baby's got a temper"*, has anyone noticed how much it sounds like he's singing *"belly's gonna get ya"*? (Don't u think that would make the track so much better?) Reebok should sue.
From Lo-Jinx

The singer from Hundred Reasons could crack mirrors from 100 paces.
Tony Pitts, Manchester

Further to last week's email pointing out the similarities between Steven Wells and Eric Cartman, I have long suspected that Cartman is the illegitimate lovechild of Swells and Courtney Love.
RB, via email

So you think that Primal Scream can be excused for giving in to the pressure of Sony and changing the title and content of one of their songs because if they didn't, it would be "untasteful". I'd just like – as an ex-fan – to say that I won't be buying the new Primal Scream album no matter how good it'll be.
Anon, via email

TEXT MANIACS

beware: the bananarama liberation front

I am an American musician. I am good looking, mild mannered, and well-dressed. Would you mind creating a buttload of hype for me? Thanks!

i think you're a fucking cock, what is your problem?

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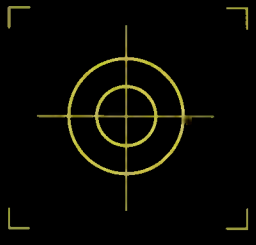

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Spitting, gurning, glaring or cowering – whatever the bands and artists who play out the great rock opera do on the stage or on location, it's the photographer who defines the moment.

NME is justly famous for its photography. The history of music has been played out on our pages for 50 years now and many of our photographs have gone on to iconic status. But it's turned out that 2002 has been a particularly vintage year.

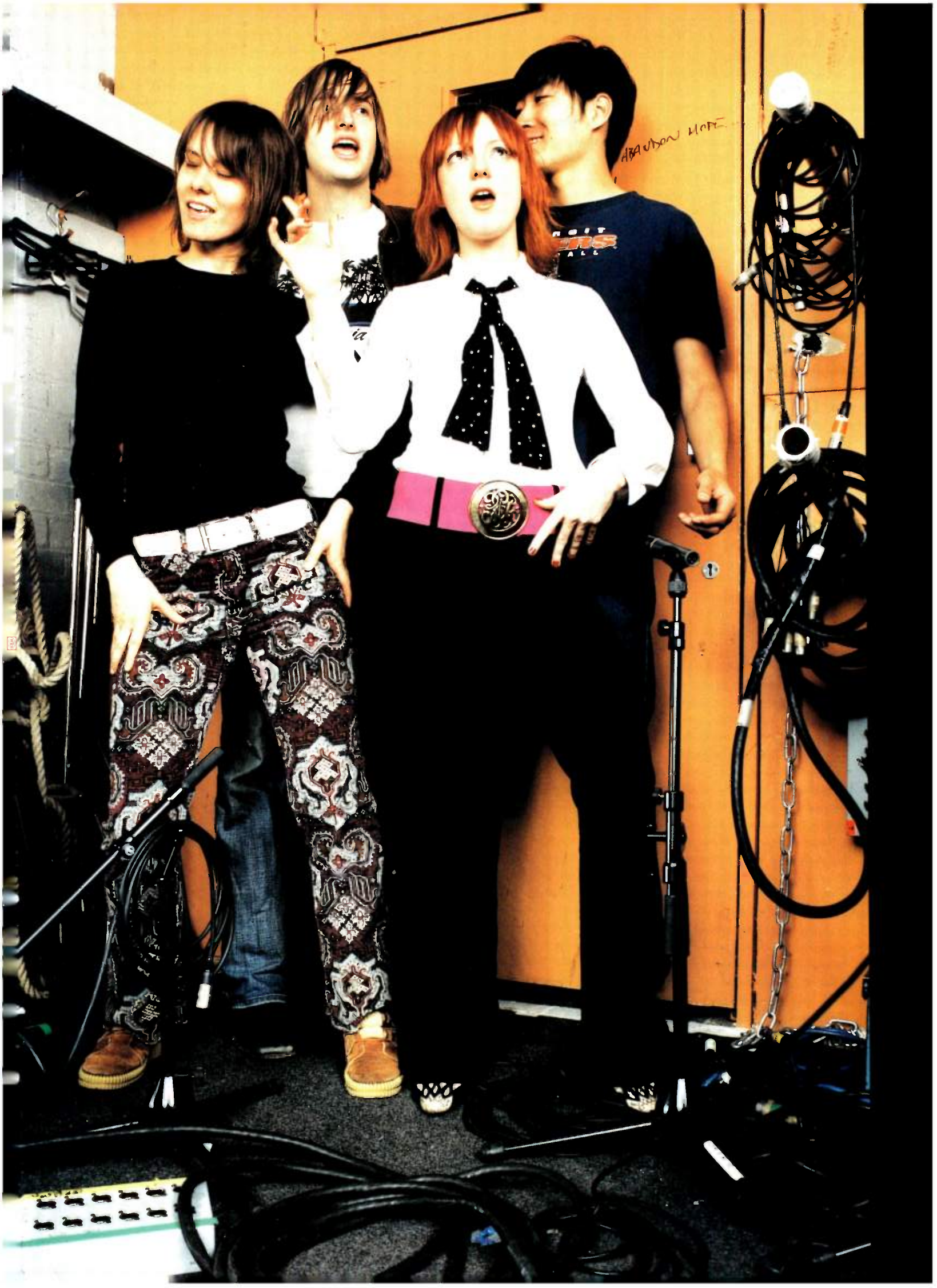
The stampede of head-swinging, T-shirt-tearing, in-yer-face rock bands that came racing out from all corners of the planet gave our photographers the raw rock'n'roll material that makes for classic images – from blistering live shots that freeze an emotion to immaculate portraits that define an artist.

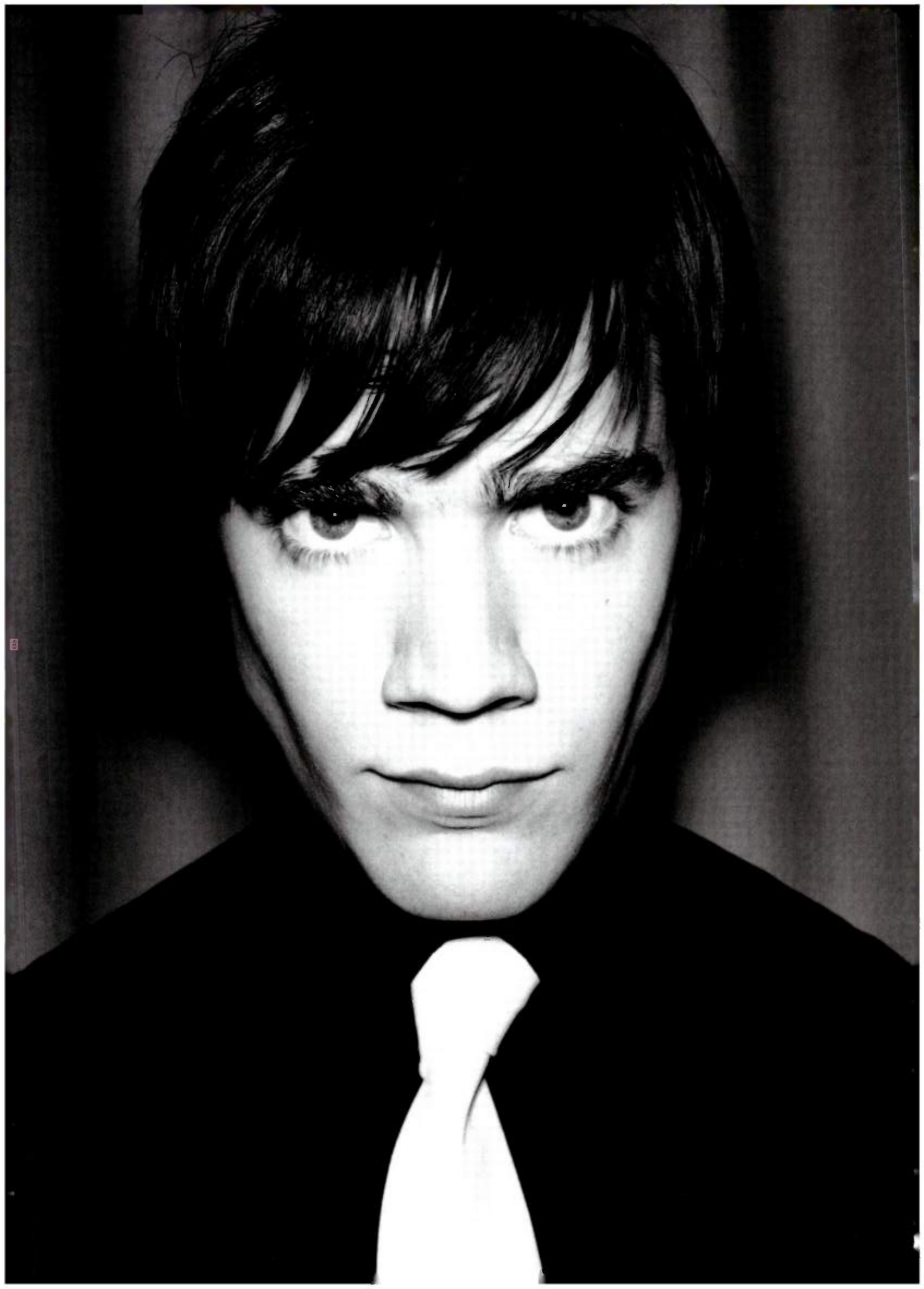
To celebrate this year of great *NME* images, we've put together this collection. We could have filled a supplement ten times the size, but these are the ten images that sum up our year, be it Jack White bugging out onstage at the Shepherds Bush Empire or The Datsuns standing tall, bestriding the world of rock.

Thanks to everyone at *NME* who made these pictures possible and thanks also to Vodafone for giving the project their support.

Conor McNicholas

Conor McNicholas
***NME* Editor**





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1 COLDPLAY

Photographer: Kevin Westenberg
Chateau Marmont, Los Angeles, August 20

Kevin Westenberg: "The haunted look on their faces is a combination of shooting at the Chateau Marmont, where they insisted we work in the suite where John Belushi topped himself, and the fact that in a few hours' time they were about to play the gig of their young lives at the El Ray Theatre in Los Angeles in front of all the Hollywood luminaries. The combination worked wonders to get them to give the kind of intensity rarely seen on their faces in photographs."

2 KELLY OSBOURNE

Photographer: Dean Chalkley
Trump Towers, New York, July 22

Dean Chalkley: "That was a day trip to New York, which is a bit of a killer. I went out there with the intention of shooting her the next day and after getting off a plane you feel pretty washed out, and then the PR phoned up saying we couldn't do the shoot the next day, we had to do it right then! So I scooped myself up and went to Trump Towers, where I was met in the foyer by her bodyguard. They were in good spirits as they were about to go out with Julian from The Strokes."

3 LIAM GALLAGHER, OASIS

Photographer: Perou
Spring Studios, Kentish Town, London, March 15

Perou: "*NME* wanted to do Liam as Jesus, based on a Sex Pistols shot that never ran in *NME* years ago with Johnny Rotten being crucified. So we said this to Liam quite tentatively and he went, 'Yeah, no problem, I am fookin' Jesus Christ. I'm bigger than Jesus Christ!' So we got a set builder to knock up a quick crucifix. Then his PR came in and went, 'Get the fuck down, you're not Jesus Christ' and he went, 'Oh yeah, I'm not doing it.' So we ended up with this shot."

4 TOM BELLAMY, THE COOPER TEMPLE CLAUSE

Photographer: Andy Willsher
Leeds festival, August 25

Andy Willsher: "Tom was going for it big time, with this demonic look in his eyes and hair flailing. The gig was better than the Reading gig. They hijacked one of those little backstage golf buggies, Didz and Tom just nicked it, and it was also the day of the riots in Leeds and John had difficulty getting back to the coach. He couldn't persuade the security that he was in the band, which I find quite difficult with that hair."

5 THE VON BONDIES

Photographer: Dean Chalkley
Brixton Academy, London, May 2

Dean Chalkley: "I had the grand plan of doing them outside but it absolutely bucketed down with rain. We had five minutes to do the shoot, so I found a cable store. It's funny because above Marcie it's got 'Abandon Hope', which is quite ironic, I suppose."

6 THE VINES

Photographer: Dean Chalkley
Bondi Beach, Australia, October 28

Dean Chalkley: "That was quite a mad day because we'd been trying to do the shoot for a few days. It was fast approaching the end of the tour and when we arrived in Sydney it was pouring with rain. But luckily God shone on us the next day and when the band arrived it turned out that Craig didn't like sand very much. Then he came round to the idea and started piling up sand on Patrick's shoe. Then the wind really picked up and there was a sandstorm."

7 JACK WHITE, THE WHITE STRIPES

Photographer: Andy Willsher
Shepherds Bush Empire, London, May 2

Andy Willsher: "That was a day of Detroit bands, The Dirtbombs and The Von Bondies. It was the first time I'd seen The White Stripes and I was totally crushed at the front because there was no photo pit. It was one of the gigs of the year, everyone was saying how fantastic it was."

8 PELLE ALMQVIST, THE HIVES

Photographer: Dean Chalkley
Fagersta, Sweden, April 17

Dean Chalkley: "Pelle's a star. He's an incredibly intelligent character, intelligent and charismatic. He's got this strange Swedish sense of humour that I can't define. With one particular shot, a close-up, I was seeing a bit of Malcolm McDowell really, with him peering into the lens. The second time I shot them this year was in Iceland when he let us completely re-arrange his room, which was nice of him."

9 NICK VALENSI, THE STROKES

Photographer: Colin Lane
The Garment District, New York, August 3

Colin Lane: "That was a cool day because I got to have my own little Strokes concert. They were just in their rehearsal studio in the garment district – a rat-hole, just one of those music buildings that's just full of rehearsal studios. I thought I was going to do a quick portait and then get out but they invited me to stay and shoot the rehearsal. It was pretty special because I got to hear all their new songs – they tried them out two or three times each."

10 THE DATSUNS

Photographer: Simon Clemenger
Lemonade Factory, Battersea, London, September 17

Simon Clemenger: "We discussed doing something with wind and they didn't want to do that because it was 'too rock'n'roll', but we managed to convince them. They started getting into it and we got some really good shots. Then we did singles and the singer Dolf wanted to destroy the backdrop so I photographed him destroying the backdrop and we got the wind machine out to blow the backdrop so that got in it as well. They all went a bit crazy, smashing the backdrop up and ripping it."

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